PRICE, TEN CENTS

ONE DOLLAR A YEAR

THE FASHIONS THAT ARE TO BE

PICTORIAL REVIEW

ECOND C[illegible]

VOL. II, No. 2.

WM. McDOWELL, EDITOR.

OCTOBER, 1900

PUBLISHERS
AMERICAN FASHION COMPANY, INC.
853 BROADWAY, NEW YORK

THE GREATEST OFFER EVER MADE!

A lady's fur scarf, the finest nearseal, fur on both sides, 32 inches long, exclusive of tails. Cluster of four sable tails at each end falling to the waist line. Can be turned up and worn as a storm collar.

GIVEN ABSOLUTELY FREE FOR SIX YEARLY SUBSCRIPTIONS TO PICTORIAL REVIEW AT ONE DOLLAR EACH

GIVEN ABSOLUTELY FREE FOR TEN YEARLY SUBSCRIPTIONS TO PICTORIAL REVIEW AT ONE DOLLAR EACH

A real mink scarf, dark centre stripe, fur on both sides, 32 inches long, exclusive of tails. Cluster of four tails at each end reaching to the waist line. Can be turned up and worn as a storm collar.

If you do not want one yourself, either one will make a beautiful Christmas present for mother, sister or friend and need not cost you a cent.

The scarfs are exactly as represented and are handsome enough for wear on any occasion, even the most dressy. If you are not satisfied when you get it we will let you return it and will refund your money. Our responsibility is well known and we will gladly refer you to our bankers and others if you so desire.

PICTORIAL REVIEW is the most attractive home magazine on the market, with beautiful illustrations of the newest styles, departments for various home interests and a children's department such as cannot be found in any other magazine. Mothers who wish to have their little ones dressed in the prettiest and newest garments must subscribe.

HOW TO GET A SCARF.

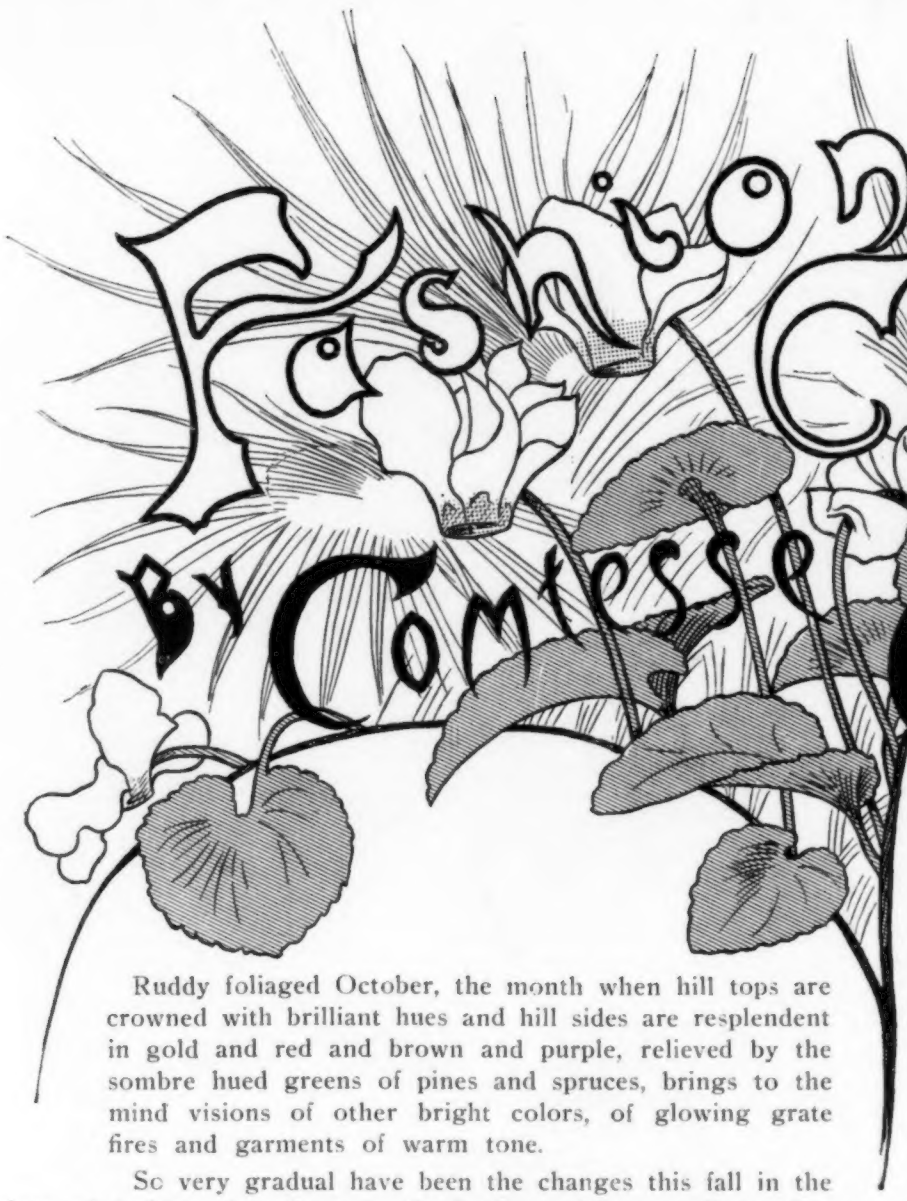
Subscribe yourself, then show the book to five or to nine of your friends, and get them to subscribe. Send us the addresses and the money, and we will send PICTORIAL REVIEW to each address for one year and we will send you the scarf.

Write for sample copies and subscription blanks. Send subscriptions as fast as taken, will credit you with them.

Address, **American Fashion Co., Inc.**

853 Broadway, New York City.

Fashion Chat
By Comtesse Chiffon



Ruddy foliaged October, the month when hill tops are crowned with brilliant hues and hill sides are resplendent in gold and red and brown and purple, relieved by the sombre hued greens of pines and spruces, brings to the mind visions of other bright colors, of glowing grate fires and garments of warm tone.

So very gradual have been the changes this fall in the province of fashion that there is absolutely nothing at all startling to chronicle. This is evidently not to be a year of vagaries or sudden changes; everything thus far is more in the line of evolution.

The colors shown are mostly in rich, satisfying tones. Browns are to the fore from manufacturers' hands in a variety of shades that seem quite surprising, because it is so many years since the color has been popular. To be sure, attempts have been made spring after spring to have it more generally worn, but comparatively few women have favored it for fashionable wear, perhaps because it is so well known as one of the serviceable colors. Strange to say, it is the one color almost invariably selected for "rainy day" skirts, and this quite to the exclusion of black, except for those whose usual costume is of the latter color, or, correctly speaking, lack of color. There is such an almost infinite variety of shades in brown, that some tone can be found that is becoming to any and every complexion. Grays will be very popular for fall wear, but only in the light tints that are scarcely a variation from the favorites of the spring and early summer. There is one point about grays that it seems to me wondrous strange so few people have learned, and this is that although gray is essentially a refined or "lady like" color, it is the worst possible for a delicate skin; not that it is unbecoming; far from it; but it is the last color in which a woman who has a complexion that easily tans should array herself. A grey veil will aid in bringing a deeper coat of tan to a sensitive skin than will the most ardent rays of the unguarded sun. Very few greens, except for evening wear, are thus far shown; while even the long suffering dark shades of blue promise to be greatly neglected. Modistes and manufacturers are not this year deluging us with an array of to-be-popular colors, in words newly coined or newly adapted, as has been the case some seasons, and words that meant nothing, or conveyed no shade of meaning to the ordinary mortal. Of course, the autumn, as usual, brings out something of an assortment of plaids, albeit this is not by any means to be a plaid year. Stripes will be more in favor, although plain goods for both street and house wear will be in greatest demand.

Embroidery, that has been so extensively used on elegant evening gowns, will bear an important part in costly toilettes for both day and evening wear. The choicest reception gowns promise to be models of beauty in this respect. The maiden who is deft with her needle, and has a penchant for this fascinating needle-work may exercise her taste and skill quite unhampered by anything, unless it be the fear of weakened eye sight; but the favorite designs are so bold that fairly good organs of vision will not be injured. The prevailing idea in embroidery seems to be for bold instead of dainty effects. Some very costly goods come from the loom with most artistic embroidery that fairly delights the soul of the lover of harmonies in designs and colors. A magnificent purple cloth shows conventionalized lotus flowers in the same shade, with centres relieved by a few stitches of golden yellow. An exquisite shade of true green has a perfect arabesque of trailing leaves in the same colors, most effectively veined and ribbed by darker and lighter tones.

For evening wear, the artist will heighten the effect of the embroidery on her gowns by a touch here and there from her color box. A decided novelty in brocaded velvets and silks is to narrowly outline the design. The effect is very odd, and may be equally beautiful.

With all this embroidery, lace will be more popular than ever. The costliest is now enriched with incrustations of embroidery that gives it added beauty. It sometimes seems as if both Fashion and Art had almost exhausted themselves in adding fresh beauty to the already exquisite, and that there must soon be a revival of simplicity for this reason alone—because the simple only will be the novel

Plaitings of all kinds will be greatly worn. Accordion plaits, sun plaits, pineapple plaits, fancy art plaits, with ruffles and volants varied in all possible ways, will be in high favor.

In materials, smooth-surfaced goods, largely cloths, will have the preference, at least early in the season, and present indications are that it will continue throughout the winter. Of course, novelties or fancy weaves will be shown; but the trend of approved taste is toward plain goods. Velvets will be very largely used, and silks promise to be more extensively worn than for some years past. The elegant creations designed especially for the Paris Exposition, on which the Parisian artistes have expended their best efforts, and for which they have realized the most costly "dreams of beauty," have lent an added impetus to the already highly developed demand for expensive creations.

Some pretty novelty silks are shown in medium width, plain stripes of various colors, alternating with bizarre stripes in gray or mixed black and white. Two toned effects in various designs for evening silks are attractive, and will be quite a little worn during the earlier part of the season. Some of the finest weaves in tulle and mousseline de soie are very elaborately spangled in small, set designs or patterns. Attired in these, the brilliant society girl will be even more sparkling than ever before.

Skirts have more fulness in the waist line at the back, and gathers have for the time being rather ousted plaits, but it is a question that the authorities are not yet quite prepared to speak decisively upon, as to whether or not this fashion will be more than evanescent. Women have found the lessened heat and weight at the waist line in the back so comfortable that the majority will be loath to return to any revival of the former bunching there, and it seems specially unfortunate at this season of the year, when heavy goods are in demand.

The corsage will still show, in the main, blouse effects. A few plain backs are being revived, but they are not greatly in favor, and even with them the fronts are full, or so elaborately trimmed that the effect is the same.

Shirt waists have become so settled a part of woman's attire that it now seems very much like announcing that "skirts will continue to be worn," as it is to state that shirt waists will. New designs for autumn are prettier than ever before, if such can be. Yokes are not as much in favor, but plaitings, and tucks of every size and in all directions add much to the attractiveness of the garment, while embroidery, lace and ribbon add materially to their cost as well as beauty.

CALLOT SOEURS.

166

WORTH.

167

PAQUIN.

168

BLANCHE LABOUVIER.

BLANCHE LABOUVIER.

RAUDNITZ & Cie.

169

170

LAFERRIÈRE.

171

MARGAINE LACROIX.

172

173

MARGAINE LACROIX.

174

ERNEST RAUDNITZ.

BOUE SOEURS.

ERNEST RAUDNITZ.

175

CALLOT SOEURS.

176

BOUE SOEURS.

177

LAFERRIERE.

178

WORTH.

179

L. PERDOUX & Cie.

180

BLANCHE LEBOUVIER.

L. PERDOUX & Cie.

181

BLANCHE LEBOUVIER.

182

ROUFF.

183

REDFERN.

184

VAGENEY.

185

G. DOEUILLET & Cie.

186

ROUFF.

187

P. BARROIN.

188

VAGANEY.

189

LAFERRIÈRE.

190

SARA MAYER.

191

REDFERN.

192

L. PERDOUX & Cie.

193

BLANCHE LEBOUVIER.

194

SARA MAYER.

195

NEY SOEURS.

196

LAFERRIÈRE.

197

BONNAIRE.

198

DESCRIPTION OF ILLUSTRATED COSTUMES DESIGNED BY THE LEADING DRESSMAKERS OF PARIS.

The first eleven pages of illustrations given in the Pictorial Review for this month, October, are exact reproductions by photogravure of some of the most exquisite costumes ever designed by the leading artistes of Paris.

We intended, when our September issue went to press, to show nearly fifty designs; indeed, we so announced, and, in fact, had very nearly that large number made expressly for us. But we found that in order to give so many in the pages of our magazine, each design would have to be so greatly reduced that much of the beauty of the garments, which depends upon detail almost equally with grace and cut, would be lost. We therefore believed that our subscribers would prefer to see this month only a part, the larger part, thirty-three on large plates—all we could make space for—rather than the full number greatly reduced in size. There are more on hand for next month, unless the wedding and horse show gowns crowd them out.

We take pleasure in preceding each description with the name of the artiste who created the garment.

COURT AND BALL COSTUMES.

(Illustrated on page 4.)

Fig. 166.—Callot Soeurs, 24, rue Taitbout. Empire court gown; jacket of lace; sleeves of tulle; jet embroidery. Pattern, cut to measure, $1.

Fig. 167.—Worth, 7, rue de la Paix. Robe of white satin veiled with pink mousseline, and again covered with a robe of black embroidered tulle, applications of clouds of black velvet and crepe; the whole sparkling with diamonds from head to foot; with a garland of roses starting on the shoulder and terminating at the bottom of the traine. Pattern, cut to measure, $1.

Fig. 168.—Paquin, 3, rue de la Paix. Court cloak of blue velvet with application of lace embroidered in silver and gold; skirt and decolétté corsage in white mousseline de soie embroidered in gold and silver. Pattern, cut to measure, cloak, 50 cents; skirt, 50 cents; corsage, 50 cents.

EVENING TOILETTES.

(Illustrated on page 5.)

Fig. 169.—Raudnitz & Co., 13, rue de la Grange-Bateliére. Evening toilette of soft white taffetas silk, princesse back; the waist and hips shaped entirely by little tucks; the front of the gown is straight Empire, of white mousseline de soie embroidered with silver spangles. This toilette is incrusted with real lace, embroidered with roses made of mousseline de soie in relief. The corsage is made with a bolero of real lace and a crossed fichu in mousseline de soie; short lace sleeves. Pattern, cut to measure, $1.

Fig. 170.—Blanche Lebouvier, 3, rue Boudreau. Magnificent evening toilette of cream Chantilly lace entirely covered with embroidery of the same and silver spangles. Pretty Louis XVI. medallions of embroidered flowers made of mousseline de soie in many shades of pink are daintily strewn over a prettily embroidered foundation; corsage of the same lace, ornamented with a pretty belt of pink satin turned over at the side, brought around in front and tied to form a pretty bow. At the left is a rose in harmony with those on the corsage. Accompanying this ravishingly pretty robe is a marvellous court cloak also in lace, repeating the same embroidered effects of the robe and entirely relined with little headings of pink mousseline de soie which gives the appearance of an airy pale pink plume, very dainty in effect. Pattern, cut to measure, 50 cents; corsage, 50 cents; cloak, 50 cents.

Fig. 171.—Maison Laferriere, 28, rue Taitbout. Décolletté princesse robe of black lace, incrusted with roses embroidered in white silk and silver spangles, very frou frou at the bottom, deep ruche of white Japanese crépon; corsage trimmed with heavy guipure and white roses; short sleeves also in guipure and tulle illusion. Pattern, cut to measure, $1.

PATENTED SYLPHIDE ROBES

(Illustrated on page 6.)

Fig. 172.—Margaine Lecroix, 19, Boulevard Hausmann. Sylphide robe that does away with the corset in white peau d'agneau embroidered with gold in imitation of guipure Renaissance; no seams showing. Pattern, cut to measure $1.

Fig. 173.—Margaine Lecroix, 19, Boulevard Hausmann. Sylphide robe in charming pale green; Greek drapery caught up by a chain of passementerie; the sleeves and the bottom of the robe are trimmed with a beautiful wreath of laurel leaves in gold and silver. Pattern, cut to measure, $1.

Fig. 174.—Margaine Lecroix, 19, Boulevard Hausmann. Sylphide robe in pink peau de cygne, ornamented with orchids in mauve panne; traine opens in two revers of mauve velvet embroidered with orchids, over a back of real Bruges lace. Pattern, cut to measure, $1.

DINNER GOWNS.

(Illustrated on page 7.)

Fig. 175.—Ernest Raudnitz, 23, rue Louis-le-Grand. Dinner dress résille entirely covered with scales, spangled in a raised design and in an exquisite line. Straight princess front; corsage demi-décolletté trimmed with little sprays of nasturtions; long transparent sleeves; skirt with little trains trimmed with tulle ruches to correspond. Toilet greatly admired, and worn by Mme. Megard aux Varieties dans Education de Prince. Pattern, cut to measure, $1.

Fig. 176.—Boué Soeurs, 9, rue de la-Paix. Spangled dinner dress; black hortensias over a foundation of pale pink; the corsage and skirt trimmed with a garland of red poppies. Pattern, cut to measure, $1.

Fig. 177.—Callot Soeurs, 24, rue Taitbout. Empire dinner dress, embroidered with lotus flowers, train garlanded with ribbons. Pattern, cut to measure, $1.

EVENING AND RECEPTION GOWNS.

(Illustrated on page 8.)

Fig. 178.—Maison Laferriére, 28, rue Taitbout. Very elegant evening robe in cream colored Chantilly lace incrusted with white hortensia flowers in mousseline de soie embroidered with silver spangles; skirt with underlining of white satin covered with green gauze, trimmed on the bottom with ruches of mousseline de soie and petals of flowers; the corsage is also entirely covered with embroidered laise slightly draped at the side and held by a motif forming a plume entirely of gauze and brilliants, fastened to the waist by a white satin ribbon terminating with a jewel; sleeves of lace and tulle caught up on the shoulders by a jewel, one of strass and the other very brilliant jet. Pattern, cut to measure, skirt, 50 cents; corsage, 50 cents.

Fig. 179.—Worth, 7, rue de la Paix. Louis XVI. robe of sky blue damask, the material woven in shape, the back forming a court train, sparkling with silver spangles and veiled with a train of Alencon lace, also woven in shape; the corsage has a girdle of blue diamonds and one epaulette of the same; the other epaulette is made of lilacs, the garland descending to the bottom of the skirt. Price, cut to measure, $1.

Fig. 180.—Perdoux, Bourdereau, Véron & Co., 40, rue Notre-Dame-de-Victoires. Robe of white crépe de Chine, embroidery in design of snow balls; plaited white mousseline de soie, underlined with pink mousseline de soie. Pattern, cut to measure, $1.

BALL GOWNS.

(Illustrated on page 9.)

Fig. 181.—Perdoux, Bourderoux, Véron & Co., 40, rue Notre-Dame-de-Victoire. Princesse robe of black satin embroidered with iris mother of pearl and pink spangles, trimmed with dragon flies and tulle. Pattern, cut to measure, $1.

Fig. 182.—Blanche Lebouvier, 3, rue Boudeau. Toilette for a young girl of white tulle underlined with satin and strewn with silver spangles. The back of the skirt is trimmed with a ruche of white tulle, interspersed with which are garlands of white Easter daisies that ornament the entire costume. Pattern, cut to measure, $1.

Fig. 183.—Rouff, 27, Boulevard Haussmann. Princesses robe of yellow satin, embroidered with bows of diamonds, trimmed with lace embroidered with diamonds and spangles. Pattern, cut to measure, $1.

RECEPTION AND BALL GOWNS.

(Illustrated on page 10.)

Fig. 184.—Redfern, 242, rue de Rivoli. Reception dress in silver gray cloth entirely covered with embroidery, with underlining of gray Liberty satin of the same shade; small yoke and collar of carnation pink mousseline de soie. Pattern, cut to measure, $1.

Fig. 185.—Vaganey, 34, Avenue de l'Opera. Ball dress, princesse, in ivory satin embroidered with garlands of wheat heads in real straw, held one with the other by chains of imitation diamonds. The back of this dress, also the bottom, is opened in scallops, revealing a skirt of ivory mousseline de soie covered with deep Bruges lace also strewn with small diamonds. Pattern, cut to measure, $1.

Fig. 186.—G. Doeuillet & Cie, 18, place Vendome. Ball dress of white lace underlined with pink, application of silver spangled taffetas and embroidered with iris flowers; a garland of roses falls from the corsage over the train; girdle of rose-colored taffetas; sleeve with butterfly of black and white tulle. Pattern, cut to measure, $1.

GARDEN PARTY AND TEA GOWNS.

(Illustrated on page 11.)

Fig. 187.—Rouff, 23, Boulevard Hausmann. The gown of red satin covered with embroidered lace. Pattern, cut to measure, $1.

Fig. 188.—P. Barroin, 394, rue Saint Honore. Empire tea gown of green mousseline de soie, accordion plaited, large panels of ecru guipure d'art over a foundation of meteore vert; Watteau plait in the back of plaited mousseline de soie; long sleeves of transparent guipure; Empire scarf in green velvet trimmed with plumes of the same shade and caught up with a jewelled motif; the skirt is very frou frou, and trimmed with mousseline de soie ruches. Pattern, cut to measure, $1.

Fig. 189.—Vaganey, 14, avenue de l'Opera. Garden party dress in brocaded cream crépe de Chine painted with little rose pompons encircling the design of the brocade; the corsage is in cream mousseline de soie, strewn with roses made of mousseline de soie relieved with chiffon; the corsage is draped with crepe de Chine on the right shoulder, enveloping the back, and passing down the back into a bunch at the waist, terminating at the left side in a scarf which forms a jabot; the girdle, the collar and the lower part of the sleeves are in chenille embroidery and painted gauze; the sleeves are of shirred mousseline tightened by two straps of roses made of mousseline; the long and flowing skirt, of brocaded and painted crepe de Chine, on the right side is overlaid with a tablier of cream mousseline strewn with roses of different sizes made of red chiffon mousseline; the

(Continued on page 18.)

IN MOTHERLAND

THE mother whom favoring circumstances and judicious care have enabled, with God's blessing, to bring through the trying summer months her baby, rosy cheeked, bright-eyed and plump, cannot yet afford to relax her watchful vigilance even though the cool autumn days are upon us.

Sometimes mothers question why Baby, who apparently endured the heat so well, seems a trifle less robust and active after autumn has fairly been established, unconscious that it is because the most trying season of the year having been successfully passed, the mother is less cautious of Baby's welfare. These rosy, dimpled little bundles of sweetest humanity require almost as careful guarding now as then, for much of the winter's health depends upon the way in which Baby enters upon the cooler months.

It is not wise, because the mornings are bracing and perhaps a little sharp, to entertain the idea that Baby must be kept within doors. No, indeed! those tiny lungs require all the ozone possible; for by and by stormy days, when the dainty darlings must be sheltered from inclement weather, perhaps for a week at a time, will come, and strength must be stored up against those days of deprivation. Only fresh out-of-door air can keep the little ones healthy and happy.

First of all see that the clothing has been changed to correspond with the changing season. The very thin undershirt should have been ere this discarded for one of medium weight silk. Do not try to carry the little one through autumnal chills in any but a silk garment to be worn next the tender skin. The electricity from the animal substance is worth more than its weight in gold not alone to invalids, but to infants as well. The day has gone by when babies were rendered uncomfortable, and their little bodies not infrequently one mass of irritating rash on account of the worship ignorant devotees gave flannel. Now if the flannel shirt is worn at all, the judicious student mother insists that very light gauze silk be worn underneath in summer, and heavier grades of the same textile in autumn and winter. The cry has changed from "keep baby warm," to "keep baby comfortable," and with the most charming results. More babies by far have been doomed to fretful, peevish, irritating infancy by injudiciously heating the blood and keeping the tiny pores too open by profuse perspiration, than have suffered in almost any other way through the stupidity or thoughtlessness of adult caretakers.

The light weight flannel skirt in which baby has found all the protection and warmth needed during the summer, should also be at once replaced by one of heavier weight.

It is an excellent plan when baby has been held in the arms or lap just before being lain in her crib for a nap, to carefully wipe the little face, neck, wrists and hands with a soft handkerchief in order that all perspiration may be removed.

Continue to very carefully guard the dewy little eyes when out of doors from the sun, and from a strong light when in the house; we know that babies like to watch the latter, but future imperfect vision of one kind or another frequently results from these two causes; and those having little ones in charge can hardly exercise sufficient care in such important matters.

The average baby will object most decidedly to being left in total darkness at night, and it is cruel to compel a child to endure that which may be a source of terror; for even very young infants are suspectible to fear, and as they lack the ability to tell what visions of ill the terrors of darkness may summon before them, those who have the care of infants should be exceedingly watchful and considerate, for even at what would seem to many an incrediibly early age, the foundation for years of nervousness and timidity may be laid by this and similar means. At the same time it is unwise to have a light in the sleeping room, as in addition to other objections it vitiates the air, and also has a tendency to render the sleep less restful and refreshing than it would otherwise be.

The newest light weight wrap for baby is the hooded cape, simple, dainty and truly suitable for the precious little darlings. These capes are usually made of the finest and softest merino and lined with China silk. Daintily embroidered, they form just the needed garment for sunny fall afternoons when a young baby is carried out in the arms; only with these quaint little hoods worn, baby's eyes must be carefully guarded from the sunlight. The original of these little capes is unquestionably the old-time flannel blanket, for they are made of a simple square of merino, with one sharp corner rounded and gathered to fit about the little face, and also at the neck. A bow of narrowest ribbon surmounts the peak of the hood, and narrow ribbon is run in at the neck to draw the cape together. Loving fingers add to the beauty of the garment by the daintiest of dainty embroidery. Some of the little capes are lined with white silk, others with pale blue for blondes, and blush-rose pink for the dark-eyed little ones. Forget-me nots still remain the standard flower for embroidering infants' wear, and they are most in favor on the hooded capes, although the present fancy is to intertwine them with other designs, mainly love-knots, etc.

Another very pretty novelty for baby is something entirely new in robes, for either the crib or carriage. These are of light weight silk, either white or in dainty baby tints, both sides alike, with a thin, warm layer of pure lambs' wool between. The robes are quilted in various simple yet artistic designs, and are quite the sweetest as well as the newest things in infants' robes. Their richness and beauty may be added to by an over spread of costly lace; or for those little ones whose papa's pocket books and bank accounts are not over plethoric, sheer white swiss or mousselaine de soie, daintily ruffled around the edges and with a broad ribbon bow caught in the center, is very effective.

And right here a few words may not be amiss in regard to Baby's position. Some young mothers and many thoughtless nurses are in the habit of holding Baby mostly on one side—the side most convenient for themselves, without due regard for either the comfort or welfare of the child. Unless Baby is held about as much on one side as on the other, a one-sided child will develop: neither the head or body will be perfect in shape. The same thing will also affect the eyes. Many an adult has wondered why one eye is smaller, or weaker than the other, when the cause can be and distinctly traced back to the infancy, when the little one was held by mother or nurse too much on one side, one eye in shadow, and perhaps pressed against the person in whose arms he rested, while the other was busily roving about the room or playing "peep" while its small owner merrily gurgled and tossed one fat hand and chubby arm.

Do not permit Baby to lay too long in any position, but occasionally turn her from side to side. The restless tossing of a young child is not infrequently caused by an uncomfortable position, and restful sleep can be gained simply by moving the child a little.

WEIGHING THE BABY.

"How many pounds does the baby weigh,
Baby who came but a month ago?
How many pounds from the crowning curl,
To the rosy point of the restless toe?"

Grandfather ties the 'kerchief's knot,
Tenderly guides the swinging weight,
And carefully over his glasses peers
To read the record, "only eight."

Softly the echo goes around;
The father laughs at the tiny girl,
The fair young mother sings the words,
While grandmother smooths the golden curl.

And stooping above the precious thing,
Nestles a kiss within a prayer,
Murmuring softly, "Little one,
Grandfather did not weigh you fair."

Nobody weighed the baby's smile,
Or the love that came with the helpless one;
Nobody weighed the threads of care,
From which a woman's life is spun.

No index tells the mighty worth
Of little baby's quiet breath,
A soft, unceasing metronome,
Patient and faithful unto death.

Nobody weighed the baby's soul.
For here on earth no weight there be,
That could avail; God only knows
Its value in eternity.

Only eight pounds to hold a soul
That seeks no angel's silver wing,
But shines in it this human guise,
Within so small and frail a thing!

Oh, mother! laugh your merry note;
Be gay and glad, but don't forget
From baby's eyes looks out a soul
That claims a soul in Eden yet.

Do not fail to read our offer on Front Inside Cover page.

Fur Scarfs given away.

199
200
201
202
203
Pictorial Review

(Continued from page 15.)

skirt is trimmed on the bottom with the same embroidery of chenille and painted gauze as the girdle previously described, and under a full ruche of mousseline de soie. Pattern, cut to measure, skirt, 50 cents; corsage, 50 cents.

EVENING GOWN, RACE TRACK DRESS AND CLOAK D'INTERIOR.

(Illustrated on page 12.)

Fig. 190.—Maison Leferriere, 28, rue Taitbout. Décolletté robe of white satin on which is a paletot sac, entirely of ecru laise, embroidered with spangles in jet and steel; yoke of ecru guipure Venise underlined with pink mousseline de soie; a border of chinchilla outlines a cloak in front and at the bottom; nun's sleeves of lace embroidered all over, and trimmed with a large cuff of chinchilla. Pattern, cut to measure, robe, $1; paletot sac, 50 cents.

Fig. 191.—Sara Mayer, A. Morhange & Co., 5, rue Beadeau. Race track dress in white mousseline de soie with incrustations of insertions and flounces of black Chantilly lace. Pattern, cut to measure, skirt, 50 cents; corsage, 50 cents.

Fig. 192.—Redfern, 242, rue de Rivoli. Cloak d'interior in red panne and Byzantine embroidery, falling over a beautiful robe of pink mousseline de soie; the sleeves and the low neck are incrusted with insertions of Valenciennes lace embroidered over in very light silks. Pattern, cut to measure, robe, $1; cloak, 50 cents.

BALL GOWN AND OPERA CLOAKS.

(Illustrated on page 13.)

Fig. 193.—Perdoux, Bourdereau, Véron & Co., 40, rue Notre-Dame-des-Victoires. Wrap of crépe de Chine, embroidered with silk, trimmed with Bruges duchesse and ostrich plumes. Pattern, cut to measure, 50 cents.

Fig. 194.—Blanche Lebouvier, 7, rue Baudreau. Elegant opera cloak of tulie embroidered with an application of bows of vert d'eau satin and black embroidery over white tulle; a pretty trimming of white gauze with mossy heading outlines the fronts, and satin folds trim it all around, and end in the back with a pretty Louis XV. bow. Pattern, cut to measure, 50 cents.

Fig. 195.—Sara Mayer, A. Morhange & Co., 5, rue Boudreau. Evening cloak of pastel green cloth, covered with an embroidery worked in white crushed chenille trimmed with mousseline de soie in green and ivory. Pattern, cut to measure, 50 cents.

HOME DRESSES.

(Illustrated on page 14.)

Fig. 196.—Nay Soeurs, 24, rue de 4 Septembre. Robe of cream linon soie over a pink foundation, gathered full over the hips; lace set in to form a butterfly over painted silk and black mousseline de soie; very pretty bow of white satin. Pattern, cut to measure, $1.

Fig. 197.—Maison Laferriere, 28, rue Taitbout. House dress of corn-colored taffetas, with insertions of woolen lace incrusted with motifs in relief of Venetian guipure; skirt with deep flounce formed entirely of lace; corsage draped with taffetas, hood edged with woolen guipure and white satin ribbons, and finished at the side by a fringed scarf. Pattern, cut to measure, skirt, 50 cents; corsage, 50 cents.

Fig. 198.—Bonnaire, 19, rue Louis-le-Grand. Robe of silver gray crépe

soleil glacé, trimmed with a large collar of embroidery in black and white silk, over ivory taffetas with folds of chiffon; deep circular flounce of embroidery in the back of the skirt with quintuple box plaits in the front and back, that follow the plaits of the corsage. Pattern, cut to measure, $1.

CHILDREN'S PARTY DRESSES.

(Illustrated on page 17.)

Fig. 199.—Dress of cream veiling; skirt plaited all around and trimmed with two rows of cerise velvet; collar and narrow pointed yoke of tucked cream silk; yoke outlined with narrow bias tuckings, and edged with two rows of embroidered veiling; loose sleeve with silk hand puff; belt and front trimming of cerise velvet. Pattern, cut to measure, 75 cents.

Fig. 200.—Dress of pale blue silk; plaited skirt; waist plaited, with deep yoke of plaited silk edged with fur; puffed elbow sleeves fitted to the arm in their center by plaits; sash of navy blue velvet. Pattern, cut to measure, 75 cents.

Fig. 201.—Dress of watergreen silk; skirt plaited, and trimmed with accordion plaited flounce; waist plaited and ornamented with small silver buttons; pointed yoke of embroidered silk insertion separated by narrow green velvet of a very dark shade, edged with the same, and finished with a silk embroidered ruffle; loose sleeves with double hand puffs; belt of dark green velvet. Pattern, cut to measure, 75 cents.

Fig. 202.—Dress of rose-colored mousseline de soie; skirt trimmed with beading run with black velvet, each point finished with a full coquille of the velvet; waist tucked; plaited round yoke of tucks edged with a silk ruffle cut in points and trimmed with beading and black velvet; short tucked sleves banded with beading and velvet; belt to correspond. Pattern, cut to measure, 75 cents.

Fig. 203.—Dress of white China silk; skirt very frou frou at the bottom, trimmed with narrow flounces edged with narrow lace; full waist with ruffle arranged to simulate a yoke; sleeves formed by two ruffles. Pattern, cut to measure, 75 cents.

CHILDREN'S DRESSES.

(Illustrated on page 18.)

Fig. 204.—Dress of *militaire* blue flannel; skirt plaited and edged with narrow black velvet; Russian blouse opening over front of gathered silk, trimmed with stitched silk straps and black velvet; Paquin sleeve with velvet revers and silk hand puff gathered into a velvet band. Pattern, cut to measure, 75 cents.

Fig. 205.—Dress of pasted gray cloth; skirt trimmed with stitched silk straps of a slightly darker shade and small steel buttons; full blouse waist closed by three large buttons; pointed yoke of tucked silk, scalloped flare revers edged with fur and trimmed with silk straps; loose sleeve with silk hand puff gathered into a band trimmed with velvet; velvet belt. Pattern, cut to measure, 75 cents.

Fig. 206.—Dress of brown cloth; skirt edged with narrow velvet of a darker shade and stitched silk; full waist, front plaited and ornamented with fancy buttons; pointed yoke and collar edged with velvet; the shirred ruffles trimmed to correspond with the skirt; loose strapped sleeves with deep plaited hand puff. Pattern, cut to measure, 75 cents.

Fig. 207.—Dress of poppy red French cashmere; skirt very full in the back, trimmed in front with perpendicular stitched silk straps of the same shade ornamented with jet buttons; blouse waist trimmed with black velvet and silk straps opening over a front of silk trimmed with three perpendicular rows of black velvet; the blouse fronts are held in place by silk straps crossed and fastened with jet buttons; loose Padquin sleeve with hand puff of silk. Pattern, cut to measure, 75 cents.

CHILDREN'S DRESSES.

(Illustrated on page 19.)

Fig. 208.—Dress of Roseda French poplin; skirt box plaited and trimmed with soutache; full tucked silk waist; cloth collar trimmed with soutache and fastened at the side with a large fancy button; bolero of cloth cut in scallops to correspond with the trimming on the skirt, edged with soutache and fastened with a bow of black velvet; loose sleeve with hand puff of silk; belt of black velvet. Pattern, cut to measure, 75 cents.

Fig. 209.—Dress of green cloth; skirt plaited all around, eight reversed plaits front and back, trimmed at sides and back with two rows of dark green velvet ornamented with gilt buttons; tucked blouse waist trimmed with velvet in perpendicular rows, revers faced with velvet trimmed with soutache and gilt buttons; deep velvet epaulettes—meeting revers in front and carried around in the back, trimmed with soutache and edged with a narrow embroidered silk ruche; loose Paquin sleeves with tucked silk hand puff; velvet belt. Pattern, cut to measure, 75 cents.

Fig. 210.—Dress of ruby wool; skirt plain in front, plaited at sides and back, trimmed with soutache braid arranged in scallops; full blouse waist trimmed with vertical rows of soutache, and silk ruffles of the same shade as the material edged with black baby velvet; yoke outlined with baby velvet; collar trimmed with ruffle and velvet. Pattern, cut to measure, 75 cents.

Fig. 211.—Dress of gray French cashmere; skirt very full, quaintly trimmed with blue baby velvet; plaited waist, the plain banded front edged with baby velvet and ornamented with silver buttons; yoke outlined with baby velvet and edged with an accordion plaited silk ruffle of the same shade, and also trimmed with velvet; sleeves with hand puffs of silk edged with velvet. Pattern, cut to measure, 75 cents.

CHILDREN'S SCHOOL DRESSES.

(Illustrated on this page.)

Fig. 212.—Dress of militaire blue flannel; very full plaited skirt, plain front outlined with stitched straps of the same, sides trimmed with three short straps; full waist, tucked and strapped, small revers tucked and strapped; bishop sleeves tucked lengthwise with puff at hand. Pattern, cut to measure, 75 cents.

Fig. 213.—Dress of blue serge; skirt made with reversed plaits front and back; blouse waist plaited to correspond; very long epaulettes trimmed with soutache and jet buttons; sleeves pointed and trimmed with soutache; plaited puff of the same; velvet belt. Pattern, cut to measure, 75 cents.

Fig. 214.—Dress of plaid Scotch suiting; skirt with broad fan plaits all the way around; full plaited blouse waist; cape yoke trimmed with soutache and opening over a narrow point of black velvet ornamented with two rows of steel buttons; sleeve gathered at the top, but fitted to the arm below the elbow by tucks on the back ornamented with soutache and buttons; cuff striped with soutache; also the belt. Pattern, cut to measure, 75 cents.

Le Trouville.—Loose twist of green velvet and plaited loops of green satin in paler shade; gilt and jet ornament.

LE TROUVILLE.

THE ELITE.

The Elite.—Soft velvet crown of pearl gray; brim edged with lace; crushed rolls of black velvet and gray silk; silver buckle.

The Talleyrand.—Hat of white felt trimmed with black velvet; black ostrict plumes; jet buckle.

THE TALLEYRAND.

Le Paradis.—Hat of brown velvet with shirred coquilles of a lighter shade; large bird in front, with speckled plumage, neck crossed with ornament.

THE ANDERSON.

The Anderson.—Hat of black straw braided to represent wheat heads; trimming of red satin, black lace, bow of black velvet, and black thistle pompon.

LE PARADIS.

THE BERHARDT.

The Berhardt.—Hat of black velvet; brim encircled with ostrich plumes; crush knot of yellow velvet with jet and gilt ornament in front.

The Home Dressmaker.

BY MLLE. PRATIQUE.

FOR our Home Dressmaking Department we illustrate this month a novel variation of the popular Eton jacket with Robespierre collar, pattern 165, price, cut to measure, 50 cents. This is a garment simple in construction, and yet one that requires absolute accuracy in cutting and fitting, as well as perfection in finish. When these essentials are carried out the effect is always secured that was so fully realized and strikingly, if oddly, expressed by a young girl, who, greatly admiring her friend's new suit, exclaimed, in a satisfied tone, after having carefully viewed the jacket and its wearer from every side: "I do like a perfect Eton! It has such a high bred look!" The little story impressed me, and so I have told it, hoping that it will impress the readers of Home Dressmaking with the necessity of attention to details in order that the completed jacket may be "perfect" and look "high bred."

This jacket is, of course, part of a suit. The material selected for our illustration is a beautifully fine, soft grade of dark green ladies' cloth for the skirt and jacket, with shirt waist of sunset yellow satin.

Of the ladies' cloth, which when bought we ordered very carefully sponged and pressed, we allowed one and one-half yards for the jacket; it is forty-eight inches in width. Of silk for lining, nineteen inches in width, and matching the ladies cloth in color, two and three-quarter yds.

The pattern is in ten pieces, viz.: half of front, front side piece, half of back, back side piece, upper and under sleeve portions, half of two collars, half of cuff and rever. All seams are allowed. The first point to be remembered is that the pattern must be laid lengthwise on the goods, the straight edges "on a thread." This must not vary in the slightest degree when cutting the outside; the lining we will cut most economically.

First cut the lining. As it is narrow—silk width—there will be no economy or any point gained by folding it through the center. However, in order that we may cut both sides together, we will fold the silk end to end. The accompanying diagram, No. 1, illustrates the best arrangement of the pattern. After laying it carefully on the silk, smooth it both ways with the palms of the hands and pin without the slightest displacement.

After having cut the lining, next in order comes the basting, as you will wish to try the garment on for possible alterations, which requires extreme care. Do not pull or full any edge. The material must be held gently but firmly so as not to slip. Nothing on the cutting table has as yet been disarranged, but, remaining, as all the pieces do, exactly where cut, there is no possible excuse for any displacement. The two back pieces are together; carefully withdraw the pins from the upper and lower back edges, turn the corners of the pattern over, and pin these two corners of the silk together. Remember that the back

ETON JACKET. 165.

Pattern cut to measure, 50 cents.

seam is the most important of all the seams, and must be perfectly smooth; for a woman's back is always at the mercy of her enemies. It is behind her back that unkind or cruel speeches are not infrequently made, and it is also behind her back, in a double sense, that her gowns are criticised.

Next remove the pattern from the fronts, back and side pieces, sleeves, collars and cuffs. Now baste the front darts, then the front and front pieces, back and back pieces together, then the under arm seams and the shoulder seams. Gather the fulness at the elbow of the upper portions of the sleeves; pin and baste the back sleeve seams together, then the under sleeve seams, and finally baste the sleeves in the jacket.

If you are of correct proportions the lining will fit perfectly when cut by our patterns, even if not cut to measure. But possibly there is some variation from the normal; or, if cut to measure, there may have been some slight inaccuracy in the measurements taken; and, therefore, unless you have previously used

DIAGRAM NO. 1.

our patterns, and know from experience that a certain size exactly meets your requirements, or that the measurements are unquestionably correct, it would be unwise not to try the garment on, that any necessary alterations may be made. If any are needed remember to make precisely the same in the outside. Remove the bastings as soon as the lining has been properly fitted.

The ladies' cloth will cut to best advantage if folded through the center, and our second diagram illustrates the proper arrangement of the pattern thereon. Be equally as careful in smoothing and pinning the material as when the lining was cut, and follow the same directions for basting. As one collar is to be lined with the same, it will be necessary to cut two of these collars from the outside.

Next cut the stiff interlining for the standing collars and cuffs. Measure the jacket pattern around the outer edge of the front, and around the lower edge of the back. Cut from stiff lining, such as was used for the collar and cuffs, inch wide crosswise strips equal in length to the sum of the measurements just taken.

Now baste firmly these crosswise strips around the edge of the jacket, a seam, or about one-quarter of an inch from the edge taking short stitches; turn down and baste the cloth over it. This stiffening will prevent the edges from rolling or curling over, and will ensure their keeping out flat.

Baste the stiff interlining on the standing collar and the cuffs. Cut off one-quarter of an inch seam from the stiff interlining at the top of the collar, and all around the cuffs except at the hand; turn and baste down the cloth over it.

Now lay carefully every part of the lining on its corresponding part of the outside, smooth with the palm of the hand, pin and baste firmly all around, turning in the front and bottom edges of the jacket lining to correspond with the outside, and also the lining of the cuffs. Gather the upper portion of the sleeves at the elbow and top, pin and baste the back sleeve seams, the darts in the fronts, the fronts to the front pieces, the center back seam, the back side pieces, the under arm and shoulder seams, and the upper part of the overcollar with the top of the standing collar, remembering always, in all but the last instance, to stitch together one part of the lining with two of the outside, and baste accordingly; this leaves one lining seam to be turned over and felled, or hemmed down by hand over the other seam, thus making a neat finish, with the seams all covered.

Your sewing machine should have been freshly cleaned and oiled ready for stitching the jacket. Stitch all the seams that have been made ready in accordance with our instructions, and press with the greatest care.

Upon the pressing depends much of the effect which "distinguishes" any garment. Carelessly or imperfectly pressed seams always betray the work of an amateur. Now fell down the loose lining seams, and fell down the lining in the back. Sew the outside of the over collar down over the seam of the collar, and then the lining over that.

The garment is now again ready for the machine, and the ornamental rows of stitching. Three, five, seven or nine rows of stitching may be added, as desired, all around the edge of the jacket, the collar and cuffs. Stitch the outer row first, and be very careful that each row is equally distant from the next preceeding it, as on the regularity and evenness of this work depends its beauty.

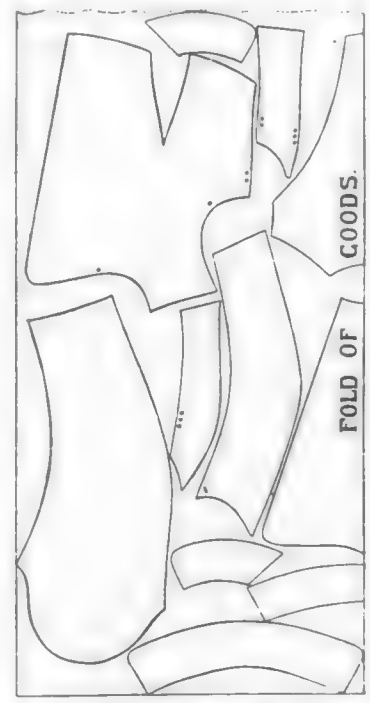


DIAGRAM NO. 2.

Baste the cuffs to the sleeves, stitch, press and hem down the lining. Baste together the under sleeve seams, stitch, press and hem down the lining. Baste the sleeves into the outside of the jacket at the downarm holes, stitch, press and hem the jacket lining over the sleeve seams. Baste on the collar, press, and hem over. A facing two inches deep may be added in the back. Sew on the buttons; cut and work the button holes.

THE OLD CLOCK OF THE WENDELL'S.

BY MRS. S. S. WOOD.

IT was late evening; a cold and cheerless night outside, and the solitary candle that was burning dimly in the large, old-fashioned room cast but faint light on the apartment and its furnishings, and on its one occupant, a slight young girl who knelt before the fire on the open hearth, her hands outspread to catch a little of the weak blaze that flared up fitfully for a moment and then died away

The tick-tock of the tall clock in the corner sounded louder, harsher and more discordantly exasperating than usual to the kneeling figure. Solemnly, persistently, the sound continued as the massive pendulum, visible through the grotesquely painted glass door of the case, swung backward and forward.

The girl raised her head, glanced appealingly upward, and then nervously exclaimed, "Stop, old clock! Cease that hoarse tick-tock! You seem a veritable spirit of menacing ill to-night! Stop!" She raised one hand warningly, and continued, "The thought seems like sacrilege, yet if I could I would forever stay your hands from turning, and your wearisome pendulum from swinging back and forth so monotonously. Silence, I say!"

Something within the clock, some of the works or mechanism, gave a dismal creak, then another. There was a dull whirring or burring sound, and then the clock, as though moved by some internal force, seemed to the girl's excited vision to vibrate slightly; then, as she strained her eyes more intently in the semi-darkness, forcibly; the pendulum swung two or three times so violently from side to side as to strike on the casing, and then—all was silent. The pendulum had ceased to vibrate, the hands to move, and the harsh tick-tock was no longer heard.

"Oh! What have I done! What have I done!" the girl exclaimed, as she frantically clasped her hands first over her eyes to shut out the sight of the moveless time-keeper, and then, hastily withdrawing them, pressed them convulsively over her ears to bar out the hitherto, to her, unknown silence when in its presence.

At that moment a tall, gaunt, sad-faced woman of middle age entered the room. She saw the girl's frightened attitude, and missing the accustomed sound of the clock, glanced hurriedly, apprehensively at it. Her face, pale before, now became ashen, and she sank trembling into a chair. It was several moments before either woman broke the silence, and then the elder exclaimed, in a terror-stricken voice:

"What has been done? How could it stop? Oh! Misery! Misery!"

The girl shuddered and crouched still lower over the fading embers as she replied:

"Indeed, indeed, I did not know! I did not suppose I could! But I was so wearied with it, and so overstrained with anxiety and fear, with horrible dread and forebodings. Oh! What shall I do, what shall I do? What does it mean? Is that grim old clock human?"

Then, raising her head, she said, more decidedly:

"Now, Aunt Martha, you must tell me the story connected with it. I know there is something"— she hesitated for the correct word to use— "something awful, but I do not know what it is. Surely you can no longer refuse to grant this request."

"It is a strange story," the elder woman replied after a few moments of silence, "and a story that has never yet been related to those of one generation until death seemed hovering in the house, and they to whom it was told were like to be at least the partial head of it. Never has it been fully revealed to more than two members of a family at a time, or even one word of its real mystery lisped except under such circumstances. Now, Helena, you know why the secret, the mystery of the old clock has never been revealed to you. But I suppose the hour has come when you must be informed. The old clock itself has announced this.

"Seven generations ago that old clock was brought over from England, where for many generations previously it had stood in the ancestral home of the Wendell's, and had heralded every event of evil import that was to befall the family. When the spell of ill that has been so closely woven around all of that name and lineage is broken, and not until then, they say, will the clock cease from its doleful mission, its dire forebodings.

"Far back in the days when England was called 'merrie,' when hale old King Hal ruled, and every baronial house held its feastings and rejoicings, its heavily laden board crowned by the wild boar's head with its gleaming tusks, and when wine was poured out in mighty flagons, and naught was thought by the strong men of that race of lightly tossing upon their broad shoulders a hogshead of beer, as you, my dear, might throw a folded summer's wrap across yours, when men died 'with their boots on,' and when a day's sport in the forest meant the slaying of wild animals that would fright the modern man, your great, great, great—oh! how far removed I cannot tell—grandsire slew at his own bountiful board, when the festivities had waxed the highest, one summoned to aid in its cheer, a man who had done him good service as comrade in the tented field, who alike in fray and chase had ridden by his side, and the gate to whose broad domain had ever opened wide to admit him and his retainers.

"The wine was in, child, when the bloody deed was done; revelry had continued all the night, and only they two of all the goodly company had heads strong enough at that hour, just as the morning light was blushing in the east to herald the soon breaking of another day, to know much of the quarrel. A young son of this man, who was present for the first time at such a scene of feasting, and who early in the evening had lost his senses over the flow of wine, was just awaking from his under the table sleep when the foul deed was done. Beside this youth and the two who ever before had been friends, the revellers all were overcome, and only a few servitors stood about. Fear, they would have said, only fear never then had been known to blanch the face of a Wendell or to turn one from his path, laid its grasp upon this many times removed great-grandsire of yours, and he sought to flee from the lad, who was hot to avenge his parent, to hide, in fact. He pulled open the door of this clock, and just as he was about to step within and draw it close after him, the lad, for he was but a boy, dealt him a blow so fierce, so savage, that the strong man reeled; he grasped the swinging door with one hand to steady himself, and as he turned and with the other dealt a stinging blow full in the lad's face, the clock trembled, swayed and fell heavily forward upon the older man bearing him down, a weight that fastened him to the floor.

"Then there was trampling of many feet, halloos, shouts and imprecations. Other serving men came, but the clock could not be raised even by the sturdy strength of that day until crowbars had been brought, and it had literally to be pried off; and then—the man was dead—slain by the weight of his own clock and horribly crushed.

"No one set the clock or started the pendulum in motion after it was raised from the floor, and it remained silent during the days in which the body lay in state in that old baronial hall and until after the funeral services and the cortege had left the house and wound slowly down the hill, in and out among the dark and gruesome pines to the burying ground. But at what would seem to have been the very moment, when, standing beside the open grave into which the coffin had been already lowered, the minister uttered those solemn words, 'dust to dust and ashes to ashes,' with a warning 'bur-r, bur-r,' the old clock resumed its ticking, and, strange to say, the hands had moved forward or, rather, backward to the exact moment.

"Since that time, child, the old clock has been the forerunner of every ill event, and, alas! there have been no others, that the house of Wendell has known. Before the death of each member of the family, the clock, with its almost human voice, which they have it bears a strange resemblance to the gruff tones of the doughty old baron whose life it crushed out, has always stopped, to resume again at the exact moment

---

*All book and dramatic rights reserved by the author.

in which the minister at the grave has uttered those solemn words consigning the body to its original elements.

"No birth has ever been unheralded by the old clock, and no marriage has taken place but that, like a divining seer, at the instant the clergyman has pronounced the couple standing before him 'man and wife,' the old clock has struck in doleful tones the sum of the ages of the mating pair."

"Why, oh, why?" the girl raised her head and passionately exclaimed, "why did they bring that horrible thing from beyond the seas? Why not have left it with all its evil influences there?"

The elder woman shuddered visibly.

"Hush, child," she urged. "No one has ever before dared to so speak of the family clock, which seems through all these generations to have held within its wooden case the spirit of that old forbear whose sin has brought us such misfortunes, and whose stained soul has apparently found no rest in the great beyond; but to it has been given the harrowing, torturing mission of watching over and warning his descenedants of each misfortune that should further shadow the lot of the falling house of Wendell. What dire calamity, what impending evil your hasty words will bring upon this house of fallen fortunes we can little reck. Had the old clock been left in England as you suggest, not a Wendell would have expected to reach these shores alive."

"Must we then always be haunted by this thing—this ghost of an evil deed, that surely met with swiftest punishment, this harbinger of ill? No, I will not hush," as the elder woman raised her finger warningly. "I would not hush if the ghosts of all the dead Wendells were frowning down upon me; if that old clock had the disembodied spirits of them all, and if from out that glass-covered face the eyes of each and every one were threatening me. If those steel hands, and in them were garnered the strength of all the hands of our once mighty race, were raised against me, I would not hush! If from out that dark and dingy wooden case should step all of our departed ancestry, each cursing, each menacing, each bent on vengeance—no, not even if the ghostly procession were headed or followed by that old forbear whose sin has brought these evils upon his race, I would not hush. Tell me, is there nothing that can relieve us from this haunting demon of ill—this foreteller of misfortunes? I am not afraid to seize an axe and hew in tiny bits the woodwork; to grind to powder the glass face and painted door; to pile high the dull embers on this fireside hearth with seasoned wood until such intense heat gleams forth as never yet this old chimney has felt or these staunch walls reflected; and then to cast therein the massive weights you think I cannot lift, all the brass wheels and cogs, and keep the ruddy flames ascending ,and the coals glowing a deeper, a bloodier red, until all semblance of their shape and purpose shall have melted into the unrecognizable. Something must, something shall be done to rid the house of Wendell of this curse."

The girl had straightened her slight young figure as she began the speech, and at its close was walking with eager, restless steps up and down and across the large square room, every muscle tense, her flexible hands clasped so tightly that the nails brought blood as they sank into the tender palms. "Tell me," and she again paused abruptly, "is there nothing to be done? I dare do anything."

"There was a legend," the woman spoke in a low voice and glanced apprehensively at the family time-keeper as if fearful that it would hear her words, "there was a legend to the effect that sooner or later there would arise a member of the house of Wendell with the impetuous blood of youth, not yet chilled by time, poverty and misfortunes, coursing in his veins; that he would, in some hour of trial, goaded to desperation, ignorant of this history and therefore innocent, command the clock to silence; it would obey and its power thenceforth would be broken. In some mysterious way the two houses, that of Wendell and Wade, the slayer and the slayed, would be united. Then the hand of evil would be stayed, prosperity would again reign and reign unbrokenly, and the old clock would cease its warnings. But, alas! that legend is now hopeless! You are the last of the race, so to speak, for the old clock has this night by its silence foretold the death of your father, the last of the male Wendells."

The young girl turned and shook her fist threateningly at the old time-keeper as she cried:

"You shall not, shall not kill him, as you have all of his ancestors for so many generations, leaving only me, a thin slip of a girl, alive. I will defy and overcome you, evil spirit, or whatever you are!"

"Halloo, there, halloo!" came a voice from the outside. "Halloo there, light! Halloo, the house!" Then the trampling of a horse's hoofs were heard.

The elder woman sprang hastily forward, unbarred and threw wide open the outer door just as a stranger slid from his horse's back to the step.

"I am belated, and have lost my way," he said, removing his hat and bowing courteously. "May I ask shelter for the night for myself and companion here?" lightly touching the horse's neck. The animal turned, whinnied and laid her nose on her master's sleeve.

The woman took from the wall a lantern, lighted it, and said gravely as she handed it to the man:

"I must ask you to stable your own beast, yonder," and she pointed to an out-building. "You will find provender and bedding there, with the well sweep at your right. Then return, it will be a sorry welcome, for this is the house of death; but we cannot turn you away."

"I am sorry to intrude at such a time, but necessity knows no law, and I beg you to permit my expressions of sympathy," returned the young man, gravely bowing as he took the extended lantern. "Come, Bess," he continued, addressing his horse and turning in the direction indicated.

With another low whinney the handsome chestnut animal also turned, and stepping daintily in the narrow path, followed her master to the stable.

(Continued on page 30.)

TRANSLATED FROM THE FRENCH OF MARCELLE BREUIL.

FRANCE I.

IN the beginning, or so runs a legend dear to the heart of the French people, God created different types of humanity to people the earth that sprang forth, radiant in sunshine and gay with flowers, from His all-powerful hands and by His sovereign will. When He had allotted all the earth that He had planned for the creation, it still lacked two essential types and two corners of the world remained destitute of inhabitants.

How should they be supplied? The divine Creator reflected a moment and then resolved. He would make them from the two first living things that passed before him.

Almost immediately he perceived a form, and called to it. She ran, obedient to the Supreme voice. The Creator took her delicately in his right hand, and, perceiving a little piece of black earth across the immense ocean, he placed thereon the little being, saying: "Thou shalt be English. This little spot of earth shall be England. Thou wilt attach there thy heart and soul, and thou wilt make of it a kingdom powerful in the world. But to do that thou shalt overrun the nations of the earth; they shall hate thee, they shall curse thee in all ages." He interrupted himself to catch a butterfly on the wing, which sported in the rays of the sun. The beautiful insect was dressed in gold, with rubies and emeralds. It dazzled the eyes of every one. In it spoke the joy of living and of being gorgeous.

God contemplated it for a long moment and blessed it with His divine smile; then, sweetly, He raised its precious wings, and extending His arms placed it on the most beautiful flower of a fragrant hillock. That

corner of the new earth rejoiced in the divine partiality. The Creator had there essayed the formation of a world. He had united the charms of all climates, the beauties of all latitudes, the richness of all zones, and He considered His work with satisfaction.

"Thou shalt be France," He said. "Thou, gay butterfly, shalt be French. Thou shalt keep thy soul first for art and pleasure, thy heart buoyant, thy head unburdened, thy worship shall be for the beautiful. Thou shalt not accumulate, nor hoard, nor eagerly keep thy riches; but thou shalt be beautiful and good, and thou shalt live care free and happy."

Thus saith the Lord; thus He decreed; and during the long ages that have followed, France, above all, France, remains the creation of beauty, of joy and of love.

It is her province to love and be loved everywhere. She soars above the meannesses, the sordidness which runs a race with the sun, and seeks in the azure of the sky and the chalices of the roses the drop of happiness and the ray of pleasure that contents her.

Thus the French woman remains when disagreeable imitations do not deform the original creation. But, alas! that she has not held all she once possessed. She sees only the surface of men and things, consequently is deceived by the qualities which she finds, and without giving herself the trouble to search if these qualities with their effects adapt themselves to her home, to her native education, to the necessities of her social existence, she has copied them, made of them a garb in which she has decked herself, which she too quickly transferred to herself. That which was proper, on the other side of the Atlantic, for instance, became a defect transplanted to France, the pretty type of grace, the finished model of elegance. This creature of delicacy, of goodness, of courage, of strength, of gallantry, is no longer the foolish virgin, or the strong woman of exasperated feminism. The French woman who runs herself in the new and distorted mould, remains and will remain the most seductive of all women. This scourge of an exotic imitation is more sever in Paris than anywhere else. But the Parisienne is a *resume* of arch graces, precious, disconcerting, all in turn. By all the writers of the world flattered, fawned upon, played with. The Parisienne is not entirely French; she is above the ordinary standard. In her are exaggerated both the desirable qualities and the defects of the race. Her mind, as her heart, fails in poise; her brain and her soul is from the first butterfly; she sports in all the rays of pleasure, she aspires to all brightness, she alights on all flowers; she is of a daintiness most *recherche*, and also more emotional than the French, taken in general The Parisienne is good, perhaps better; more charitable and devout. She is also more refined, more ready to discern beauty; of a stronger and quicker intellect; of a sovereign elegance that it would be difficult to equal and which cannot be surpassed. She has an innate gift of perfect taste, the science of the highest and most delicate harmonies, a natural æstheticism, an infinite tact; a prodigious gift of assimilation, which, united with her knowledge of all arts, of all customs, fill all the deficiencies of her mind, and render her apt in comprehending everything.

And these qualities in their varying degrees enable her to know all the social stepping stones. It is often impossible to distinguish a real duchesse from a spurious princesse; yet much more quickly does the Frenchwoman take the spirit of her role and adapt herself to the situation. The Frenchwoman ought, more than any other, to be a tender and devoted mother and the mistress of a refined home. No one else is so well able as is she to sustain light and charming conversation; to hold her *salon*, which Napoleon found the most difficult thing in the world. No one knows how to give herself more intensely to great works. If she did not fail of perseverance in the good she would be perfect.

As to physique, the French woman is a perfect type, composed of the most adorable of other types. Of all races she is the most absolutely beautiful. She possesses in the highest degree that charm which is more precious than beauty, and which is the perfection of perfection. Her stature is, on the whole, of pretty proportion; rather above than below the medium height, fine, supple, slender. Her hands and feet are small. Her carriage is light and graceful. To the elegant French woman may be applied the words of St. Simon on the Duchesse of Burgogne: "She walks like a goddess on the clouds." Her hair is natural, except when the color has faded—neither too light nor too dark, but of an agreeable brightness, of fluid gold or of chestnut, which blends harmoniously with her eyes and her complexion; the latter is not of the floridity which glorifies the women of the North, nor of the clear darkness which belongs to the women of the South, but her complexion is fair, delicate cream and roses; her mouth is small, very mobile, and an exquisite oval completes the portrait of the French woman. To sum up, let me say that mentally she forms the same harmonious ensemble, less ardent than the Southerner, less tranquil than the women of the Northern countries; she is an enchanting composition.

The French woman, in general, loves that which is bright, that which pleases. She loves pleasure—under all its forms the French woman adores it; she indulges herself almost without extravagance, without concern for her health, nor for the interests which she perhaps compromises.

The French woman is almost perfect; the Parisienne is not.

ABSOLUTE
TEETH-DECAY CURE

Result of 20 Years' Research.

Nothing is More Beautiful than White, Healthy, Sound, Perfect Teeth.

Why allow your teeth to decay when MEYENBERG'S ABSOLUTE TEETH-DECAY CURE will stop it. Cures diseased gums and bad breath, WHITENS and HARDENS the TEETH.

Not only is it an antiseptic that destroys the germ that causes the teeth to decay, but it is a vitalizer that supplies the proper elements that strengthens and builds up the whole bone structure and system, and removes all fungus development causing diseases of the stomach, liver, kidneys, etc. Sold in $1 and $2 bottles by express, charges prepaid. One small bottle will cure an ordinary case. Mail your order to

F. P. MEYENBERG, Prop. & Sole Agent
157-161 LaSalle St., Chicago, Ill., U. S. A.

SACHETS DE TOILETTE,

OF DR. DYS, OF PARIS.

Unrivalled for the Complexion

Beautifying, Harmless.

SOLD ONLY BY

V. DARSY,

129 East Twenty-Sixth St.,

NEW YORK.

"IDEAL" PLAITING CO.,

Manufacturers and Designers in all kinds of

FANCY PLAITINGS

Latest Designs in Box Plaitings, Accordion, Sides and all kinds of Tuckings and Shirrings,
AT LOW PRICES.

46 BOND STREET, NEW YORK.

Write for free sample to
JULIUS JANOWITZ, 605 B'way, N. Y.

It's Silky, and doesn't Rub the Shoes.

ALL OTHER Brush Bindings

are inferior looking when compared with New Century. It gives a pleasing appearance to the bottom of a skirt, and is especially popular with the high-class dressmaking trade.
Sold at all dry goods stores.
Samples for comparison free.

THE R. R. APPLETON CO.
Importers and Manufacturers,
78 Franklin Street, New York.

DOROTHY'S WEDDING.

DOROTHY'S was such a pretty home wedding! The prettiest, all said, that had ever been solemnized in our quiet little town.

"Do you want a very fashionable affair, daughter?" asked her father, as his hand rested caressingly upon the young girl's sunny hair.

"No, papa. Harold and I can not begin our life together at the 'top of the ladder;' in one sense we must work our way up in the world. A real, true home is what I wish to make for him, so let me begin with a real home wedding."

"At least we must have a florist and a caterer from the city," suggested mamma.

"Not unless you especially desire them," returned Dorothy. "Let us make the air of the house fragrant and spicy with wild-wood odors—balsamic evergreens; let us bank the mantles with 'fairy cup' moss, and brighten all the rooms with gayly colored autumn leaves."

"Autumn leaves!" exclaimed sister Mabel. "Indicative of death and decay!"

"Rather, indicative of the preparations for a new life," said bride-elect Dorothy. "Without the change and falling of the leaves where would be our tender, budding green of another year?"

"Will not the groom even be allowed the customary offering of a bouquet?" queried Dorothy's father.

"Yes, papa, but I shall ask him to bring it from his grandmother's garden; and she will make it of old-time blossoms that are 'fragrant with blessed memories'—white feverfew, and the like, all arranged for my carrying by her dear hands. I think she may slip in two or three of her home-grown tea roses or carnations, if she likes, so much sweeter and more precious, even if smaller, than any the florist can provide."

"You shall stand within a regal bower of Nature's own," said brother Fred, "if you will leave that to me."

And papa commented, with a suspicious "grumble" in his voice:

"If the wife shows herself to be as sensible and considerate as is the prospective bride, Harold Gray will have secured a treasure—if he doesn't know it."

"Ah! But he thinks he does," laughed Dorothy.

Sweet Dorothy had her way, and all her "girl" and "boy" friends made the house ring with their fresh young voices as they aided in the wedding preparations of one who from a little child had been a favorite with almost every one. It furnished opportunity for more closely cementing bonds of friendship, and many tender confidences that would never have been given under other circumstances were exchanged among the girls; while the young men yielded Dorothy more reverential homage and true respect than ever before.

Most precious in its memory, perhaps, of all the confidences, was one from a friend nearly of Dorothy's own age, who was herself to be married in a few months, but whose widowed mother was not blessed with the wealth of Dorothy's father, and who shyly whispered one afternoon just as she was leaving:

"Thanks, Dorothy, for the lesson you have taught me. Now I will not be afraid or ashamed to have an inexpensive wedding, even if all of Fred's family and connections are rich. My wedding will also be a very simple one, thanks to your dear example, and now mamma need not worry any more about the attendant expenses."

Well, the decorations were beautiful! The entrance door was massed with evergreens; hall and stairway were wreathed with them. Fred kept his promise—the bower was "regal." Six slender, aromatic pines supported an arch formed of the small tree evergreen popularly called "ground pine," that is so rich and deep a green in hue, and from the center of this depended a golden wedding bell, to the making of which elm leaves, that under the touch of their ardent wooer, Jack Frost, had taken on so beautiful a yellow tint, paid tribute. The sides of the bower were interlaced by garlands of evergreens, and within it stood the bride and groom upon a carpet of soft green moss. The 'fairy cup' was in such abundant profusion that the dainty little beings, in gratitude for the honor bestowed, could hardly have withheld their most liberal blessings.

Happy tears stood in the eyes of the bridegroom's grandmother as she proudly told more than one old friend that " Dorothy would carry no flowers on this, her wedding night, except those that grew in my old-fashioned garden, and she asked that Harold's grandmother herself should gather and arrange them."

The most priceless wedding gifts that were ever bestowed upon titled ladies or American heiresses could not equal in value the tender thoughts and loving prayers breathed for the sweet and sensible bride, Dorothy.

Thomson's

"Glove-Fitting" Corsets have made the American figure famous. Other makes of Corsets may be compared with each other, as they are made on similar lines, but Thomson's

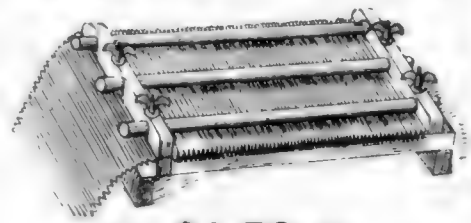
"Glove-Fitting"

Corsets are different from the rest, and our patents keeps them so. *Turn them over and see how they're made. All seams run around the body.* Ask your dealer for our new style, straight-front.

Corset

Called the MILITANT, giving the stylish figure called for by prevailing modes. Is healthful and insure a graceful carriage.
For sale by good dealers everywhere.
Send for our handsome catalogue, FREE.
Geo. C. Batcheller & Co., 345 Broadway New York.

Thierfeldt's Improved Accordion Plaiter,



From $1.50 up.
Makes Real French Accordion Plaits.
GUARANTEE AND DIRECTIONS WITH EACH PLAITER.
Fancy Art Plaiting Moulds,
Side Knife Plaiting Machines,
Pinking Machines,
Accordion, Fancy, Side,
Knife, Box, Pineapple,
Sun Plaiting.
Special attention to out-of-town orders.

N. Y. DRESS PLAITING CO.
54, 56 & 58 Lexington Ave., New York.

APPLE OF PARIS

By May Stoddard.

With this month closes the constant out-of-door life that has excused the tan and freckles of summer, and the question now is how to restore the complexion to its "infantile" freshness, or something approaching as nearly as possible thereto.

Society is becoming less and less rigorous with each succeeding year in her exactions in these particulars. The old-fashioned, slender, wasp-waisted, delicate girl with hands "soft as rose leaf petals," will soon be entirely of the past, and the beauty of the future will be the straight limbed, square shouldered woman of ample waist proportion, queenly, instead of willowy, carriage, whose free, springing footsteps indicate acquaintance with good Mother Earth made through long, unhampered walks through country lanes and green fields, with hands that in their strong, quick suppleness show training and skill in various pastimes and exercises. And we are all looking forward to this time with eagerness, and then we may expect that tan will continue popular throughout the year.

To the student of life, the one who believes that even fashion has its ground for existence, and very excellent ground at that, the reason for this change is not far to seek, and it is one that evinces in highest degree woman's grandest characteristic—her mother-love. Woman entered upon this campaign for health and strength, not so much for herself, but in order that her children should not experience the suffering their mothers had through the delicacy that was once supposed to make a girl so "interesting." So she began to lead more of an out-of-door life, to take more exercise in the open air, and gradually thicker shoes were adopted, the corset lacings were loosened, or, by the most progressive, the corset itself was discarded, dress skirts of undue weight in the back were superseded by those with little, if any, additional fulness at the waist line, and then woman really began to know some of the joys and delights of pure existence. She has already had her reward—a double one—and it is constantly increasing. The great boon of good health has been gained, and also the respect of men, tor they now look upon her as a sensible, reasoning being, instead of "a weak bundle of nerves and folly," the sarcastic definition of woman once given by a soured physician.

The athletic girl is now in the ascendancy, and may she ever reign. She who has passed hours of the bright summer days in rowing, has not only acquired a healthy, sunbrowned complexion, and this despite all the reasonable care she could take of it, but the palms of her hands have very perceptibly hardened. Some girls exhibit these marks of a summer's outing with really commendable pride, as they speak of the number of hours daily passed upon the water, or of the miles they "pulled." But for her who now considers them unsightly, we can recommend cold water compresses worn at night as excellent.

Many of the "harmless" recipes for the complexion which are so extensively published as "beautifiers," are in the end anything but that. If sufficiently powerful to remove the sunburn, tan and freckles by a very limited number of applications, they will injure the delicacy of the complexion, the fineness of the skin and firmness of the flesh. Some people seem to look upon sunburn, tan and freckles as a simple layer of coloring matter over the skin. But it is much more than this. It is something that has been assimilated by the skin; the skin has fed upon and absorbed them into itself, and any chemical that will remove them must eat, so to speak, into the skin. The old-fashioned remedies of buttermilk and lemon-juice mixed with glycerine are least harmful although not so speedy in their effects. Steaming the face, while it is relaxing to the muscles, and if long persisted in, will induce flabbiness, is far better and less injurious than lotions; anything that will induce or tend to perspiration of the face is also good. The best that nature has given us for whitening the skin is fogs. Experience has proved their very beneficial results. The up-to-date society woman now seeks for a suitable place on the coast in which to pass one or two weeks of the early autumn, where and when heavy fogs may be expected, and remains out of doors in them with her face exposed for as many hours after sundown and in the early morning as possible. Of course, she is careful to protect herself well from any injury that might result from damp clothing, etc.

For outside applications simple meal washes are of benefit, not only in harmlessly whitening, but also in cleansing and feeding the skin. Oat meal and almond meal are both excellent, and so also is that great complexion beautifier of our grandmothers', common yellow corn meal. Much better in effect than the bags of meal, besides being more wholesome although possibly not so soft and agreeable, is the box of meal which should always stand by the toilet soap in the bath room and in my lady's dressing room. Soap well your bath mittens, then press them quickly into the box of corn meal, and proceed with the bath as though only soap had been used. This gives a firm tone to the skin, opens the pores and is excellent to induce a healthy glow. If persisted in it will restore more of the "baby skin" appearance to a woman's face than anything else, or all else, that we know or can conscientiously recommend, and it is positively beneficial.

Few women realize how strongly the old adage of an ounce of prevention being better than a pound of cure, applies to the inroads of Father Time. If women would not delay until after the wrinkles had formed before they gave care to the face, if they would guard against instead of endeavoring to eradicate, they would look younger at fifty, or even fifty-five, than the average woman now does at thirty-five. If woman would preserve the rosy bloom and freshness of girlhood, she should begin in girlhood to care for the skin, because it is so much easier to keep what we have than to regain it after it has been once lost.

Face massage is beneficial only when properly performed. The massage must be very gentle, and always in the same direction as the wrinkles. For instance, the horizontal wrinkles on the forehead are induced by raising the eyebrows; therefore to remove them the forehead should be massaged, not up and down, which only increases and deepens these wrinkles, but horizontally, across the forehead.

TAWA BROS.
High Art... Ladies' Tailors,
$40.00 up. Tailor Made Suits,
LATEST STYLES.
PERFECT FIT.
Inspection of our Fall Styles is now solicited.
TAWA BROS.,
(Formerly with Redfern, Fifth Avenue.)
1539 BROADWAY,
Parlor Floor). Bet. 45th and 46th Sts.
NEW YORK.

I. KLEINBERGER
Majestic Ladies' Tailor
Riding Habits
Outing and Fancy Gowns
Bicycle and Golf Suits
High-Class Workmanship
Moderate Prices
Perfect Fit Guaranteed
Your Inspection of our Garments is Solicited . . . .
66 West 36th St.
New York. . .

STRENGTHENS
SYSTEM
BODY
BRAIN
AND NERVES
VIN MARIANI
(MARIANI WINE.)
No other preparation has ever received so many voluntary testimonials from eminent people as the world famous Mariani Wine.
Gives Appetite,
Produces Refresning Sleep,
A Safeguard Against Mental Diseases.
For over-worked men, delicate women, sickly children this healthful, invigorating and stimulating tonic has no equal.
Dose.—A small wine-glass full three times a day.
Sold by all druggists. Refuse substitutes.

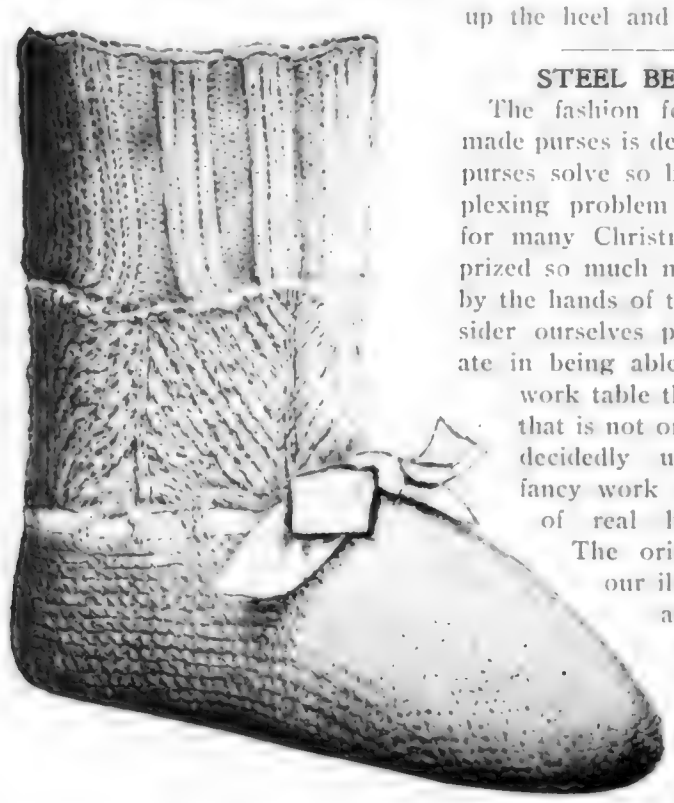
CHILD'S KNIT SOCK.

On our work table for October we place first an unusually pretty little sock for a child of one and a half or two years old.

Contrary to the usual method, this sock is commenced on four needles at the top, and finished on two at the toe. One ounce of knitting silk will be required, and four needles, No. 17 or 18.

Commence the work by casting on 72 stitches, 18 on the first needle, 36 on the second, and 18 on the third. Knit in a rib of three plain and three purl for thirty rounds.

1st pattern round. *, Knit 1, knit 2 together three times; make 1 (by bringing the silk in front of the needle); knit 1, make 1 five times; knit 2 together three times; repeat from *. Knit 3 rounds plain. Repeat these four rounds eight times. In the next round work the first 18 stitches in pattern and 1 stitch in plain knitting beyond. These 19 stitches are for the instep, and should be kept on the first (or instep) needle. On the two back needles work the remaining 53 stitches as follows: Knit 1, make 1, *, knit 2 together, make 1; repeat from * to end of round. Work three rounds plain. Keep the 19 instep stitches on the first needle and divide the 54 remaining stitches equally on the two back needles, 27 on each. Now, for the instep work the 19 stitches in pattern, turn,



and purl back, turn, and knit the 19, turn, and purl back; repeat these last four rows on the 19 stitches only, four times more, always slipping the first stitch of each row. Knit 12 rows, still on the front needle only. With the right side of the work nearest you, knit to the end of the instep stitches and pick up 16 from the left side of instep, knit round the back of foot to the right side of instep and pick up 16 stitches to correspond. Work across the instep and 43 beyond it; this brings you to the centre of the heel, which from here will be left open and the sock finished on two needles, in plain knitting. Turn and knit to the centre of the heel on the other side of foot, turn, and work 2 more rows from end to end of the foot. Now commence to decrease for the toe by knitting together the 9th and 10th (the two centre) stitches of the instep needle; knit the rest of the row and the row following plain. Repeat these last two rows until there are only 11 stitches on the front needle. Then decrease in each row until there are only 4 stitches on that needle. Next decrease, by knitting 2 together at the heel end of the foot, in each of the next five rows. Cast off, and sew up the heel and foot

---

STEEL BEAD PURSE.

The fashion for old time hand made purses is decided, and as these purses solve so beautifully the perplexing problem of what to give for many Christmas gifts that are prized so much more higly if made by the hands of the donor, we consider ourselves particularly fortunate in being able to place on our work table this month, a purse that is not only pretty in itself, decidedly up-to-date in the fancy work line, but also one of real historical interest. The original from which our illustration is taken, and of which it is the exact reproduction, is in the Victoria and Albert Museum at South Kensington, England. The only variation we suggest from this honored old time model is that the tassels be made fuller.

Two hanks of steel beads, No. 8, one hank No. 12, and a few larger steel drops. A fine needle and fine strong silk twist (a fine number). Thread eight beads of No. 12, and join into a circle by tying the silk to the first bead again. To make it firmer, thread the silk once more through the circle of beads. Now*, thread one No. 8 bead, one No. 12, and one No. 8; pass the needle through the first foundation bead and repeat from* on each bead of the foundation circle. To join the round, pass needle up through the first two beads of the first group of three, and from the centre bead, commence the third round; *, One 8, one 12, one 8, and through the centre bead of group in last round; repeat from * and join as for the 2d round.—4th and 5th rounds. Two 8, one 12, two 8, and repeat, working and joining as in last round.-6th round. To increase the circle work one 8, one 12, one 8, into the centre beads of the 4th round, as well as through the centre beads of the 5th round.—7th round.—One 8, one 12, one 8, into each centre bead of the 6th round.—8th and 9th rounds. Two 8, one 12, two 8, worked into the centre beads of the round preceeding each.—10th and 11th rounds. Three 8, one 12, three 8, as before.—12th round and the remainder of the purse (about 2 inches). Four 8, one 12, four 8; finish off the thread by passing the needle through the silk itself, and then threading it zig-zag downwards through the beads and occasionally through the silk. Run a double draw cord through each opening at the top of the beadwork completing with tassels at each end of both the cords and at the bottom of the purse. If the tassels are made at home they can be made to any size or pattern. The following is the method for those on our pattern: Thread four 12, one large bead, nine 12, one large bead, three 12; pass upward again through the large bead; nine, 12; through the large bead, four 12, and repeat three times for each tassel. The cord may be made by crocheting a chain of coarse purse silk. In working, when one needleful of thread is nearly finished, work it in as described at the end of the purse, and commence the next thread by working it in a zig-zag upwards, or round the purse until you bring it out at the point where you left off working the old thread. The number and variety of these purses, which are once again so fashionable, may be multiplied almost infinitely; silver and black beads, gold and black, gold and green, black and crystal, all make pretty contrasts, and the patterns can be varied even more often than the colors.

Mr. H. Silverman, Ladies' Tailor and Habit Maker, 11 E. 30th St., has just returned from his annual fall trip to Europe in search of novelties and exclusive styles. Mr. Silverman's large corps of regular customers will not be surprised to learn that his usual excellent success attended him while abroad. In fact, he has returned this autumn with perhaps even more exclusive and attractive models than ever before. Those desirous of wearing the latest and handsomest garments in Mr. Silverman's line, who have not previously placed their orders with him, will make no mistake in so doing.

Among the recent arrivals from Europe we note the name of Mr. W. S. Kneitel, Ladies' Tailor, 1 E. 30th St., who has been doing the fashion centres abroad to even more than his usual good purpose. For in addition to the lines in which he has for some years been so well and favorably known, Mr. Kneitel has this autumn opened a milinery department in which the latest novelties in all the smart styles will hereafter be shown. Mr. Kneitel's special values and special novelties in artistic furs are this season even above his usual high mark.

New York Dress Plaiting Co., 54-58 Lexington Av., New York City, has just placed on the market the latest improved Accordion Plaiter. The claim of the company that this is the most perfect Plaiter made, both as regards speed and excellence of work, seems well-founded. The Plaiter is manufactured in various sizes—from 7 to 48 inches—and is adapted to accordion and fancy art plaiting. This little machine is a necessity to the up-to-date dressmaker.

THE HOUSEWIFE

A KITCHEN COSY CORNER.

By Mrs. S. S. Wood.

Cosy corners in the hall, the parlor, the library and the boudoir are all very popular, but few people know the luxury of a cosy corner in the kitchen. There should be one in that room if in no other in the entire house, for there it is most needed.

During the course of the week there are many five, ten or even fifteen minutes when the tired housekeeper might rest if the kitchen furnished her with conveniences for so doing.

She must, perhaps, remain in the room to see that something cooking on the range does not boil over, or that pies baking in the oven do not burn. Or, maybe, the dinner is only waiting to be dished until the sound of the husband's step or the children's voices are heard. What a relief to the weary body if in these not infrequent few minutes of waiting there is a convenient couch on which to drop! It may be of the simplest construction, but have a couch in the kitchen if only a home made one, or even if the parlor must in consequence go without its sofa. The appropriate covering is cretonne or some kind of cotton fabric, so arranged that it may be frequently and easily removed for laundering, as woolens retain what a fastidious friend has been pleased to call "kitchen smell,"—all delightful to the hungry man when fresh, but not so agreeable to sensitive olfactories after having become stale and "well mixed."

In front of the lounge should stand a screen that may also be home-made, and that will serve as an additional factor in giving the coveted rest, as it will shut out the signs that call to busy activity; but which can be readily folded and placed one side when it is necessary to keep a watchful eye upon the cooking that is almost "tending" to itself.

An added necessity is a small shelf that one can easily reach by an uplifted arm when lying down, and on this shelf should stand a few frequently renewed papers and books in inexpensive bindings, and also a cheap alarm clock; so if weary nature can sleep for fifteen minutes the brain need not be on the alert, but dependence may be placed upon the little monitor. Ten minutes of care free sleep is worth an hour of fitful dozing and starting in fear lest one has over slept.

WASHING FLANNELS.

By Mrs. S. S. Wood.

The flannels of the baby, bless the dear little bundle of innocence and sweetness and warmth and love, as well as the woven undervests of the baby's parents, the larger skirts and the heavy bed blankets, may all be kept as soft and yielding as new if properly washed. In years of constant wear, with weekly washings, flannel need not shrink one inch. It is not water, good housekeepers, but the high temperature of the water and heated irons that spoil your flannels.

Never allow them to be placed in water that is more than milk warm. You need not be afraid that the dirt will not come out unless the temperature is close to the boiling point, or as high as you can hold your hands in. Nearly all flannels that have badly shrunk are gray in tint, and the reason for this is because the filaments of the wool have curled together, and thus held tightly within themselves, the particles of dirt.

With borax dissolved in cool water, a generous lather made of not too strong soap in which there is no resin, and the flannels kept well under it, squeezed between both hands, swung back and forth, rinsed in at least two waters, and if bluing is considered necessary, only pure indigo used, the flannels dried not too near the range or any artificial heat, and never ironed, even with what some laundresses are pleased to term "cold irons," all flannel will remain soft, may be worn with comfort, will last much longer, and cannot shrink.

Pull the garments in shape on the clothes line, place, if desired, embroidered edges under heavy weights right side down over several thicknesses of old flannel, and both underwear and blankets will be "things of beauty and joys forever," or as long as a scrap of the cloth is left. They will remain new to the touch, comfortable to wear, and will not be reduced in size.

* * *

CHEESE.

Not every housekeeper realizes how useful and important a factor in the family *menage* cheese may become. While the dyspeptic may shudder at these words, they are, nevertheless, true. Every one knows that dessert is always incomplete without the addition of cheese. And the reason for this is something more than what a certain number of people would term a "society fad." It is on account of its valuable aid to digestion that cheese has come to be recognized as an essential in the dinner course. In fact, there are comparatively few social customs that have not their origin in really good common sense. There is a true foundation on which all are reared. Those who carp at fashion have not yet learned all that may be known in regard to it. Even the New Englander considers his favorite dish—pie—incomplete unless it is accompanied by cheese. But nowhere in this country does cheese bear the place of honor accorded to it in Zermatt, one of Switzerland's small provinces.

In this small part of our world, cheese takes the place, so to speak, of Burke's Book of Peers, in England. In other words, cheese is an essential in determining the position, aristocratic or otherwise, of the inhabitants. The true patrician of Zermatt has among his most prized possessions, more valuable than a genealogical tree or coat of arms, a cheese made at the time of the French Revolution, and most sacredly preserved.

At the birth of every child a cheese is made and carefully stored away. When manhood or womanhood arrives and the ceremony of marriage takes place, the cheese is for the first time brought forth, carefully divided in two equal parts, and one-half of it is dispensed among the guests at the wedding feast. The remaining half is again religiously laid away, to be brought forth and eaten by friends at the funeral of the one for whom it was made, and at whose marriage ceremony it bore a part.

And it is not by the smiles and timid, tender words of a young girl, or their reverse, that a suitor finds encouragement or its opposite when he goes a-wooing in Zermatt. It is by the appearance or non-appearance of cheese on the table at which he is an invited guest that he learns whether or not his suit will prosper, and if the parents are favorably or unfavorably disposed . I am of the opinion that the free American girl, if she favored the suitor, would find some means by which cheese would be placed before him, even if the contrary had been intended by "cruel parents." What a fine opportunity it would give her for the exercise of American diplomacy or tact!

But, manifestly, Americans know of but one use for cheese, and that is for the table. Chief among the culinary delights of picnicers and the hostess who must hastily improvise a dainty luncheon, ranks

CHEESE SANDWICHES.

Cut thin slices of Boston brown bread; with a very sharp, pointed knife remove the crust, spread the bread thinly with butter, sprinkle with grated cheese, hold a hot shovel a moment over the top, then quickly press the slices together.

CHEESE AU GRATIN.

Thoroughly butter six small egg bakers. Beat to a stiff froth the whites of four eggs; add the yolks, one-half teaspoonful of salt, a dash of cayenne pepper, two tablespoonfuls of butter, one cupful of grated cheese and half a cup of milk. Press into the baking dishes, sprinkle fine bread crumbs lightly over the top of each, place in a moderate oven and bake from six to eight minutes.

ROASTED CHEESE.

Break into small pieces one-quarter of a pound of cheese, and bruise it in a mortar to a soft paste with two tablespoonfuls of butter, the yolks of two eggs, three-quarters of a teaspoonful of mustard, a dash of pepper and a little salt. Toast six slices of thin bread, spread with the cheese paste, and place in the oven for five minutes.

CHEESE STRAWS.

Mix together three heaping tablespoonfuls of flour, the same of cheese, one of butter, the yolk of one egg and one tablespoonful of milk. Rub perfectly smooth with a spoon, then turn on to the moulding board, roll very thin and cut into narrow strips about three or four inches in length. Bake in a slow oven for about twelve minutes, or until you have some pretty golden cheese straws.

CHEESE FONDA.

Heat one pint of milk to the boiling point, then stir into it one ounce of butter. Mix two tablespoonfuls of flour with one gill of cold milk, and pour it into the boiling milk and butter. Cook, stirring constantly, for five minutes, then let it cool. Beat thoroughly together the yelks of four eggs, a small tablespoonful of salt, one-quarter of a teaspoonful of pepper and five ounces of grated cheese. Stir this into the cooled milk. Beat the whites of the eggs to a stiff froth, and add to the other ingredients, stirring lightly in. Pour the mixture into a very deep, buttered dish, allowing ample room for rising, and bake for twenty minutes. Serve immediately.

THE OLD CLOCK OF THE WENDELL'S.

(Continued from page 24.)

Hanging his lantern on a projecting nail, the man threw off his overcoat, revealing a slender, supple, well-knit figure, with a breadth of shoulders that gave promise of a stouter frame later in life, and began to rub down his animal, talking to her at the same time in a friendly voice, to which the horse responded by low neighs, by turning her head and intelligently watching his movements.

While engaged in this task the door was abruptly thrown open, and another man entered leading his horse by the bridle.

"Ah!" exclaimed the newcomer inquiringly and with evident surprise.

"Good evening," was the response. "May I inquire if you, like myself, are a belated traveler, who having lost his way is compelled to seek shelter?"

"Lost my way? No, man," was the hearty reply. "A country doctor who has traveled these roads, up hills and down dales, through forests and floods for twenty-five years, doesn't stand much chance of losing his way."

"The picture that you outline is not a tempting one," returned the younger man with a smile, "and yet your knowledge of the country would not have come amiss to me this day, and with it I would have been spared the necessity of forcing my unwelcome presence upon a household into which I understand death is seeking an entrance."

"Yes, poor fellow!" replied the physician; "he cannot live until morning, and I did not like to leave those two women alone when the trying hour came."

By this time the newcomer's horse had been fastened in an adjoining stall and relieved of his harness. Slight further courtesies were exchanged by the two men until, the needs of their horses having been attended to, they returned to the house, where they stood for a few minutes before the fire that now was cheerily blazing, radiating its generous warmth.

The young girl, her strange emotion partly spent, had thrown herself into a low rocker, and with clasped hands and drooping head now seemed the very picture of dejection.

"I have stabled my horse, Miss Wendell," said the doctor as he turned toward her, "and now that the chilliness has somewhat left my bones, I will go to our patient, if you please."

The elder woman arose to accompany him, but almost immediately returned, and, in passing, indicated by a motion of her hand toward a chair, that the stranger should be seated.

Accepting the courtesy, he said, apologetically:

"I am unable to fully express my regret at being compelled to intrude at such a time of sorrow. If I can serve you in any manner do not hesitate to command me. My name," and he drew a card case from his pocket, opened it, took out a card, arose, and advancing to the table laid it down, "is Wade, late of England, now looking for a home in which to settle in your bonnie American land, to which I have brought enough of English gold, I think, to pay my way."

As the stranger uttered the name of Wade, the elder woman convulsively pressed her hand upon her heart and gasped for breath.

But at that moment the good doctor again entered the room, and this time his face was fairly beaming with surprise and pleasure; while he rubbed his hands together in a self-congratulatory way.

"Miss Helena, dear, I bring you good news," he said, pausing by the young girl's chair and bending over it in a fatherly manner.

She raised her head with a look of questioning surprise in the depths of her dark gray eyes, and now for the first time the young man seemed aware of her presence.

"Yes, good news," the doctor repeated. "But, bless me! I thought something was wrong! Miss Wendell," turning to the elder woman, "your clock has run down! I knew I missed something from the room. We can't get along without that familiar tick-tock. Permit me," and straight to the clock the little doctor marched, stepped upon a chair, opened the glass that covered its face, drew forth his own watch, noted the time, moved forward to correspond with it the hands of the old clock, then taking from its accustomed nail in the wall the large key, he wound the weights, saying quietly to himself as he replaced the key, "Not run down after all!" Then he stepped from the chair, moved it one side ,and opening the door of the case started the heavy pendulum in motion.

"Tick-tock, tick-tock," said the clock; but in soft, mellow tones as utterly unlike its former gruff harshness as can well be imagined

Miss Martha Wendell, who had straightened herself in her chair where she had sat as rigid as a statue from the moment the doctor made his first move toward the old time-keeper, now sank limply back, and cast frightened glances alternately at the clock and at her niece, who at the first sound of the swaying pendulum had sprung excitedly to her feet, and rapidly crossing the room had laid her hand on the doctor's arm, exclaiming:

"Good news! Do you mean—that my father—"

"I mean, child," and the doctor smiled reassuringly into the question-

SHOPPING BY MAIL

Specially organized department for filling orders sent by mail from any part of the country. Superior facilities for conducting that branch of the Dry Goods business. Promptness and satisfaction guaranteed in all cases.. Dry Goods delivered by mail or express.

Samples and Information Free.

In connection with our mail order department we have added a complete line of Dressmakers' Supplies; also a full line of TRIMMING, LACES, NOVELTIES, etc. All-silk Double-faced Surah Belting, 10 yards piece, $1.10 a piece. Name and address stamped free of charge.

SARAH MARKS, St. James Building, B'way and 26th Street, N. Y. City

REGISTERED

Dr. F. WILHOFT'S (ORIGINAL) LADY'S SYRINGE

THE ONLY *PERFECT* VAGINAL SYRINGE

Its principle of action—that of **INJECTION** and **SUCTION**—assures a thorough cleansing. All in one piece of best soft rubber; always ready for instant use. **Beware of Imitations.** The only **genuine** has signature of DR. F. WILHOFT moulded on each syringe. Accept no other, but *write for* ILLUSTRATED BOOKLET of *"Useful Information for Women Only"* **FREE.**

Dept. 50. **Dr. F. Wilhoft,** 13 Astor Pl., N. Y.

Accordion and Side Plaitings

Established 1885.

Having enlarged our Plaiting Plant, would like a trial with your Accordion and Side Plaitings. We guarantee prompt attention and satisfaction. Special attention to out-of town orders.

B. GOLDSMITH,
666 6th Avenue,
Near 39th Street,
N. Y. CITY.

U. S. Dress Shield

Just right for Shirt Waists.

Ladies.. Do your dress shields please you? the new U. S. shield is the softest, thinnest shield that you ever saw. Try one pair. No odor and waterproof.

Send 20c to Dept. A for sample pair.

U. S. SHIELD CO.,
146 Providence St., Boston, Mass.

WEINGARTEN & GOLDSTEIN,

Ladies' Tailors and Furriers,

The Latest

IMPORTED MODELS from PARIS and VIENNA Will Be EXHIBITED at our FALL OPENING, September 20.

Ladies are cordially invited to visit our establishment.

10 WEST 33d STREET,
NEW YORK.

ing face so pleadingly raised to his, "that your father has surprised us all—he will live! Every symptom has changed. He is now sleeping quietly, naturally; his temples and the palms of his hands are slightly moist. He will awaken, please God, Miss Helena, a new man although a very weak one."

Rapidly the young girl recrossed the long room, and, as if utterly unconscious of the presence of the stranger, or, in fact, of any presence other than they two, sank on her knees by the side of her aunt's chair, and grasping in hers the thin, hardened fingers of the elder woman, exclaimed:

"Aunt Martha! Aunt Martha! Did you hear what the doctor said? Do you know that papa will live? He will live! That strange old clock could not by its silence doom him to the cold grave! I, I, just a weak young girl—no strong man—have defied and conquered it! Now the unholy, restless spirit of that old grandsire with its weight of crime can rest. Listen to the ticking of the clock! It is no longer harshly discordant, gruff, you said, as was his voice, but is as soft and mellow as are merry marriage bells—as gentle as is the tender cooing of little love birds. Oh! Aunt Martha, tell me, can I not raise the fortunes of our fallen house, for that is what the old legend said, is it not? How can that be done, and thus the load of care be lifted from papa and you, these neglected acres made to blossom like the well-tilled land of affluence, and our home restored to its old-time beauty? If I have done so much to rid the house of Wendell of the curse, may I not hope to also bring it the blessing of fullest barn and storehouse—to make the name once more an honored one? Only tell me how, aunt Martha?"

The aunt's glance rested on the card of the stranger that lay on the table before her, but she made no reply, although her hands trembled in the eager grasp of the young girl.

"By uniting yourself in marriage with the last scion of the house of Wade."

The words were uttered solemnly by the youthful stranger who had arisen from his chair and stood before the fire upon the hearthstone facing the two women.

"A legend has been handed down in my family for many generations," he continued, after a pause, speaking slowly and with evident effort, yet as if impelled by some irresistible influence, "that if I mistake not is also familiar to those upon whose hospitality I have this night been cast. It is the story of a feud between tried and trusted friends in old England—of sudden deaths, of misfortunes, of a repentant, unforgiven soul inhabiting an ancient clock and therefrom heralding every fresh ill and every additional sorrow that should fall upon any member of his race. In the last extremity of this house of fallen fortunes, at almost the last moment, when poverty seemed even ready to send homeless into the cold world the slight remaining remnant of that once influential house of Wendell, when death was hovering, just ready to strike almost his last blow, defiance should be hurled at the spirit of the old forbear, and its evil influence should be overborne; death would steal away, robbed of his prey. The house of Wade, reduced to its last solitary member, and he having left of that once princely estate only sufficient to retrieve the fortunes of this other family, should be led in some unlooked for way into its presence; troth would be plighted between the youngest descendants of each race, and from their union would arise the house of Wendell-Wade, upon which prosperity, peace and plenty would forever smile."

The young girl arose from her knees and faced the stranger, her cheeks flushed and her eyes glistening with the intensity of her feelings.

"I am Lionel Wade," he continued. "You are——?"

"Helena Wendell."

"Madam," and the young man turned to the elder woman, "this is no ordinary wooing. We may be but the blind puppets of fate, and the string that pulls us may be yet held in the spirit hands of those two dead men, the bones even of whose material hands crumbled to dust generations ago. Yet flowers blossom on the graves of the departed, and as the roots of mighty trees may force their way even through what has been the hearts of living men, since death buried, so love may spring up, bloom and fruit even under such strange conditions."

"Helena," the young man now advanced a step, "I am ready to do my part toward the fulfillment of this legend."

"Lionel," and the young girl extended her hands, "there is naught I would not do to right a wrong or to help the once grand old house of Wendell to regain its ancient prestige."

Each advanced toward the other, and as the young man placed his arms around the girl and drew her to his side, he said, reverentially, tenderly, looking down into her glowing eyes:

"To see you, dear, is to love you."

"To find myself within your protecting arms, Lionel, is to feel a strange sense of safety, peace and rest, of content," she replied.

And then the betrothal kiss was given, and the young man drew her yet closer to his heart, and said, in lowest tones, as he bent his lips to her ear, and his heart gave a mighty throb:

"You shall forever nestle within their safe shelter, dearest, and together we will upbuild the house of Wendell-Wade.

FALK & DANNENBERG

Ladies' Tailors

..AND..

Dressmakers' Supplies,

WHOLESALE AND RETAIL.

562 THIRD AVE:, Bet. 37th & 38th Sts.
18 W. 125th ST., Bet. 5th & Lenox Aves.
180 8th AVE., Bet. 19th & 20th Sts.

NEW YORK.

A complete line of plain and changeable Taffeta Silk always on hand, and all kinds of Findings for Tailors and Dressmakers use.

Mount Morris Plaiting Works,

FALK & DANNENBERG, Proprietors.

562 Third Avenue.

Between 37th and 38th Street, NEW YORK.

Accordion Plaiting.				Knife or Side Plaiting.			
From 1 to 5 inches	...	4c.	per yd.	From 1 to 3 inches	....	2c.	per yd.
" 6 " 10 "	...	5c.	"	" 4 " 6 "	....	3c,	"
" 11 " 15 "	...	7c.	"	" 7 " 10 "	....	5c.	"
" 16 " 20 "	...	10c.	"	" 11 " 15 "	....	6c.	"
" 21 " 25 "	...	15c.	"	" 16 " 20 "	....	8c.	"
" 26 " 30 "	...	20c.	"	" 21 " 24 "	...	12c.	"
" 31 " 45 "	...	25c.	"	" 25 " 27 "	...	16c.	"
" 46 " 60 "	...	40c,	"	Skirts, Sun Plaited	.....	$2.00	

As our machines are new, and of the latest inventions, therefore we can give perfect satisfaction. All work received will be finished within six hours. Remittances should accompany all orders.

My preparations for this season are complete.

The line I am presenting is without exception the most and varied offering of

HIGH-GRADE FURS

ever shown in this city.

Discriminating buyers freely assert that my Jackets and Scarfs outclass both in style and workmanship anything shown in the market this season. Their sincerity is plainly shown by their purchases.

Pictorial Review.

An Illustrated Fashion and Family Magazine.

CHILDREN,

Their Dress, Education and Physical Training, Receive Special Attention.

Published Every Month by

AMERICAN FASHION COMPANY, Inc.,

853 Broadway, New York City.

SUBSCRIPTION PRICE.

One Year, ... One Dollar

New York City's greatest social event of the entire year is its annual Horse Show. The November number of our magazine will contain costumes designed expressly for wear on that high occasion.

Some exquisite creations in bridal robes, also toilettes for bridesmaids and child bridemaids will also be shown.

As usual, special attention will be given to coming fashions for our little people.

It is the aim of the editor and publisher of PICTORIAL REVIEW, to give the public the very best fashion magazine published. At the Paris Exposition it has been recognized as such by the bestowal upon it of the highest award ever accorded to any fashion periodical.

In fashions, in the beauty and artistic excellence of our engravings, in literary merit and in general typographical appearance the PICTORIAL REVIEW will continue to lead all competitors.

Subscribers can help in this work by speaking of the PICTORIAL REVIEW to their friends, and by personal letters of inquiry and comment addressed to the

Editor of PICTORIAL REVIEW,
853 Broadway,
New York City.

Our subscribers will note the discontinuance of the serials commenced in the September number. There are some important reasons why it seemed best to withdraw these stories. But if our action in the matter has proved a disappointment to anyone, the editor of PICTORIAL REVIEW would consider it a very great favor if such subscriber will write her to that effect. she would also be very glad to receive from any subscriber a letter telling what department of the magazine she most highly appreciates, and also just what the subscriber would best like in such a magazine as is the PICTORIAL REVIEW.

Address all such communications to the

EDITOR OF PICTORIAL REVIEW,
853 Broadway,
New York City.

Patterns for "everyone" are cut to one scale. That is to say, a woman with 36-inch bust is supposed to have a waist measure of certain proportions, a certain length of arm, breadth of back, length of waist, etc. But while there is one standard there are many variations therefrom.

Do you want a pattern that will fit you perfectly? One by which you can cut your materials or have your seamstress, secure in the knowledge that the garment, whatever it may be, will fit?

If so, send us your measure and we will cut a pattern that will fit of any garment illustrated. Prices, 50 cents for waists, skirts or cloaks, and $1 for tea gowns and wrappers.

REQUISITE MEASURES.

For waist or cloak: Waist length, full length, bust measure, waist measure, neck measure, hip measure, under arm length, sleeve length (front only), and width of back.

For skirts: Front length, side length (over hip), back length, waist measure and hip measure.

SUBSCRIPTION COUPON.

AMERICAN FASHION CO., INC.,
853 Broadway, New York.

.....

Enclosed please find One Dollar for One Year's Subscription to PICTORIAL REVIEW, beginning with.....number.

Name .....

Address .....

City .....

ACCORDION SIDE and FANCY DRESS PLAITINGS.

Graduated Box, Side and Sun Plaiting for Skirts

ALSO PINKING IN VARIOUS DESIGNS.

Prompt Delivery and Perfect Work Guaranteed.

Out-of-town Orders Receive Careful Attention.

AMERICAN PLAITING MACHINE COMPANY,
923 BROADWAY, Corner 21st Street, NEW YORK.

Please mention "Pictorial Review."

PARIS=1900.

The Highest Award of Excellence,

A SILVER MEDAL,

Has been Conferred upon the

PICTORIAL REVIEW,

THE AMERICAN ALBUM OF FUR NOVELTIES,

Las Parisienne and L'Idéal,

PUBLICATIONS OF THE

AMERICAN FASHION CO., Inc.

For originality and practicability of designs combined with Artistic excellence.

This is the first time that any American Fashion Journal has been so highly honored, and also the first time that the American Fashion Company has placed its periodical before the judges. And the fact that the highest award has been given in Paris—the very centre of fashion—to an American firm selected as the most worthy from among all its American, Parisian and other foreign competitors, is certainly a very great honor.

Not only has the American Fashion Company received such high testimonials for its periodicals, but especial mention has been mode of the superiority of its engraving and catalogue work.

PICTORIAL REVIEW PATTERN BULLETIN.

Fig. 43.
Bust, 32, 34, 36, 38, 40.

Fig. 1.
Bust, 32, 34, 36, 38, 40.

Fig. 90.
Bust, 32, 36. Skirt, 38, 21.

Fig. 155. Bust, 36.

Fig. 56. Bust, 36.

Fig. 11. Bust, 36.

Fig. 17. Bust, 24, 30, 31.

Fig. 259. Bust, 28.

Fig. 24.
Bust, 24, 26, 27, 28, 29.

Fig. 18.
Bust, 24, 26, 28.

Fig. 3. Bust, 30.

Fig. 88.
Skirt, 36. Bust, 33.

Fig. 154. Bust, 36.

Fig. 19.
Skirt, 24. Bust, 29, 30.

Fig. 160. Bust, 30.

Fig. 85. Bust, 36.

Fig. 10. Bust, 42.

Fig. 89. Bust, 36.

Fig. 55. Bust, 36.

Fig. 45.
Bust, 30, 32, 34.

Fig. 84.
Bust, 30, Skirt, 27.

Fig. 87. Bust, 36.

Fig. 162. Bust, 36.

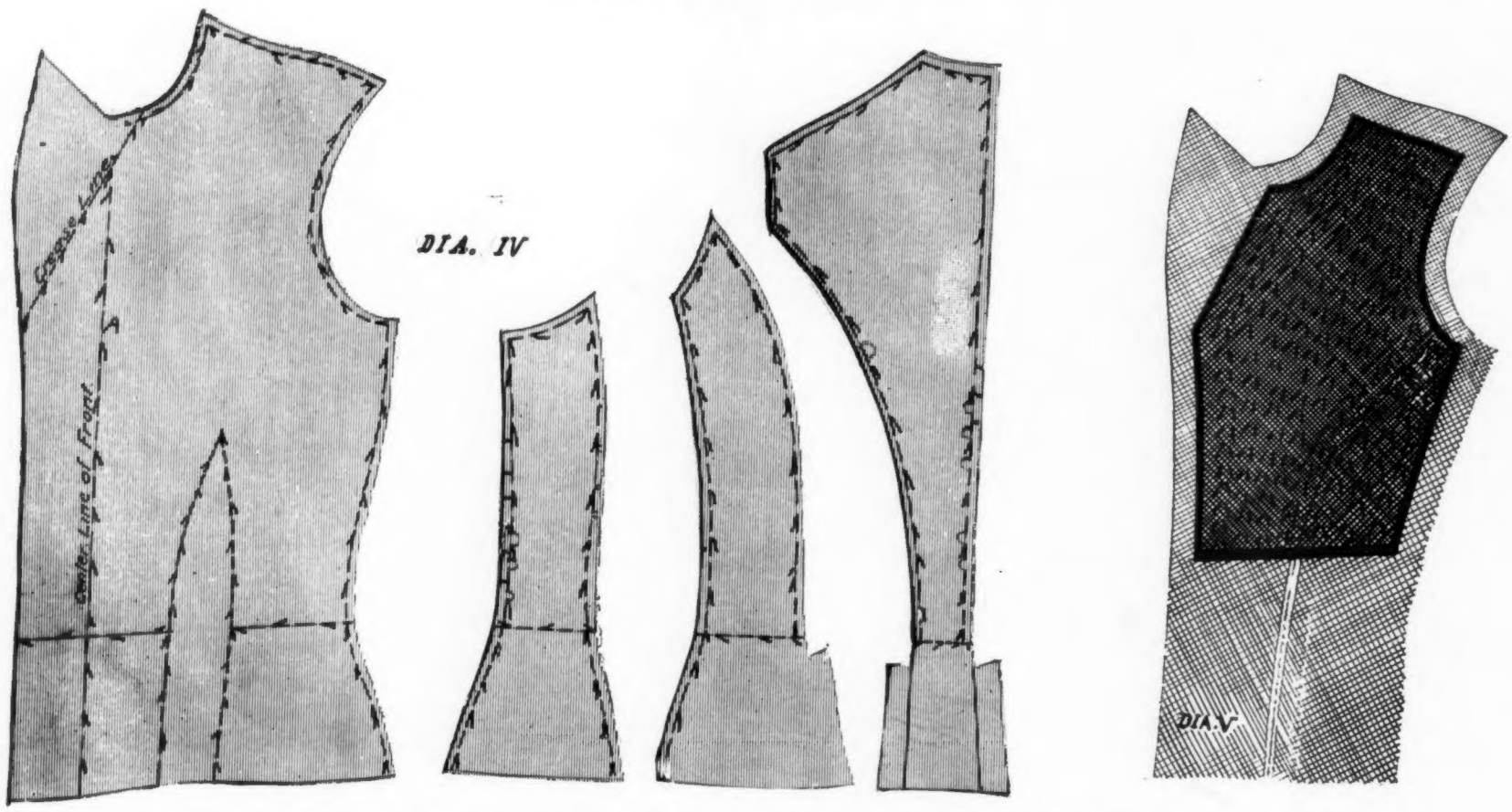
Patterns supplied only in the sizes designated.

Teayneux, Wrappers or Suits, 40 cents. Skirt or Waist, 20 cents.

SEP 28 1900

SPECIAL INSTRUCTION IN LADIES' TAILORING.

Copyright by W. McDowell.



SECOND LESSON ON COAT MAKING—FIRST TRY-ON.

In the previous lesson we explained fully about the first steps to take in making a tailor-made garment. This inlcuded cutting out the pieces, and Tailor Thread-marking, shrinking the canvas, and basting it in the front and getting the coat all ready for the first try-on. The garment having been basted up, and the canvas put in the fronts as described in the former lesson, it is now tried on. If any alterations are necessary to suit the peculiarities of the figure or whims of the wearer, they are now made. Such alterations are chalked usually on one-half of the garment only, in order that both sides may be finished alike. Where any alterations have been made in any seam, do not fail to take out the old "threadmarks," and chalk an entire new seam, threadmarking the seam afterwards. Whenever you make any alterations, a good general rule to follow is to distribute the amount between the two adjoining pieces, and not usually all on one piece. Of course when alterations are made, they must be the same on both sides of the garment. Now is the time to decide on the style of the coat, and to mark the finish and design at the bottom, style of revers, etc., as the coat must now be cut to follow the ideas of the wearer; or the fashion, and it is rather difficult and sometimes impossible to make any satisfactory change thereafter.

As we explained in a previous lesson, most persons using the McDowell system, usually have only one try-on, leaving the under-arm and shoulder seams open until after the garment is tried on. These seams are only basted up and the others seamed up. However, to make the lesson more general, we will have one try-on with only the canvas basted in, and a second one, with both the hair-cloth and canvas. After the garment is tried on the first time and the alterations marked, if any are necessary, it is then taken off and all the pieces taken apart; since the garment was only basted together and was tried on with the seams on the outside.

If the darts are in the proper place they are now cut, but if not, then before cutting them, the darts are moved a little nearer the front line, or back further, as desired. Whenever the canvas is to extend over the dart in the coat, then a dart is cut in the canvas, the same as in the outside. We also cut a dart in the hair-cloth in the same way, when it extends over the darts in the coat. But remember that the dart is seamed up separately in the coat, and also in the canvas, and in the hair cloth.

In making a Tailor-Made garment it is very important to have the canvas and hair-cloth shaped properly and also to put them in the front in the right way. The size and shape of the canvas, as shown in the previous lesson, usually covers the whole front except to within about two inches of the under-arm seam. This is partly shown in Diagram V.

The size of the hair-cloth is not as large as the canvas, but is quite a little smaller, and usually extends about three inches below the top of the darts, as shown in Diagram V. Some persons do not care for too much hair-cloth, but whatever is used must be firmly basted on the canvas with padding stitches, which is also shown in Diagram V, as this helps in forming it to the shape of the Bust. The hair-cloth should be bound with narrow strips of selicia, as this prevents the hairs from sticking through to the outside. To get the best effect, the hair-cloth should be laid on the canvas so the hairs run across the Front.

In putting the hair-cloth and canvas together, cut four round pieces of canvas about the size of a silver dollar as shown in Diagram VI, at the top of dart. One of these is placed on the canvas at the top of the dart and stitched on, by sewing from the center and stitching round and round until you come to the edge. Also stitch one piece on the hair-cloth in the same way. The other two circles of canvas are used in the other front in the same way. Baste the hair-cloth and canvas together, so that the circles come directly over one another.

In Tailor-Made garments so much depends on the pressing. After the canvas and hair-cloth have been sewed together, with padding stitches, you are now ready to press them into the proper shape before they are basted in the Fronts. Many tailors use the pointed end of a pressing board, and with a hot iron and a damp cloth, they press around the top of dart, in the canvas and hair-cloth, and mould them so as to form a hollow for the Bust. The pressing is usually done on the canvas side, as this is placed next to the material and if scorched will not be seen. Do not be afraid of pressing too hard, as it is necessary to mould the hair-cloth and canvas in the form you desire, and, if properly shaped, will give a fine effect to the front of the garment. This is one of the most important parts of a garment, and the work should be done properly and thoroughly. Diagram VI shows the haircloth and canvas after being pressed into shape.

The next lesson on Tailor-Made garments will be preparing the garment for the Second Try-on.

The Celebrated McDowell System of Dress Cutting,

Dressmaking and Ladies' Tailoring.

THE MOST RAPID, THE MOST SIMPLE. THE MOST STYLISH,
THE MOST COMPLETE, THE MOST ARTISTIC, THE MOST DURABLE.

Saves nine-tenths of the time and trouble in cutting. Fits every Form. ‖ Used on the Goods. No Paper Patterns to be Drafted. Follows every Fashion. ‖ No Rebasting. No Worrying about the Fit. Just what Dressmakers have Long Wanted.

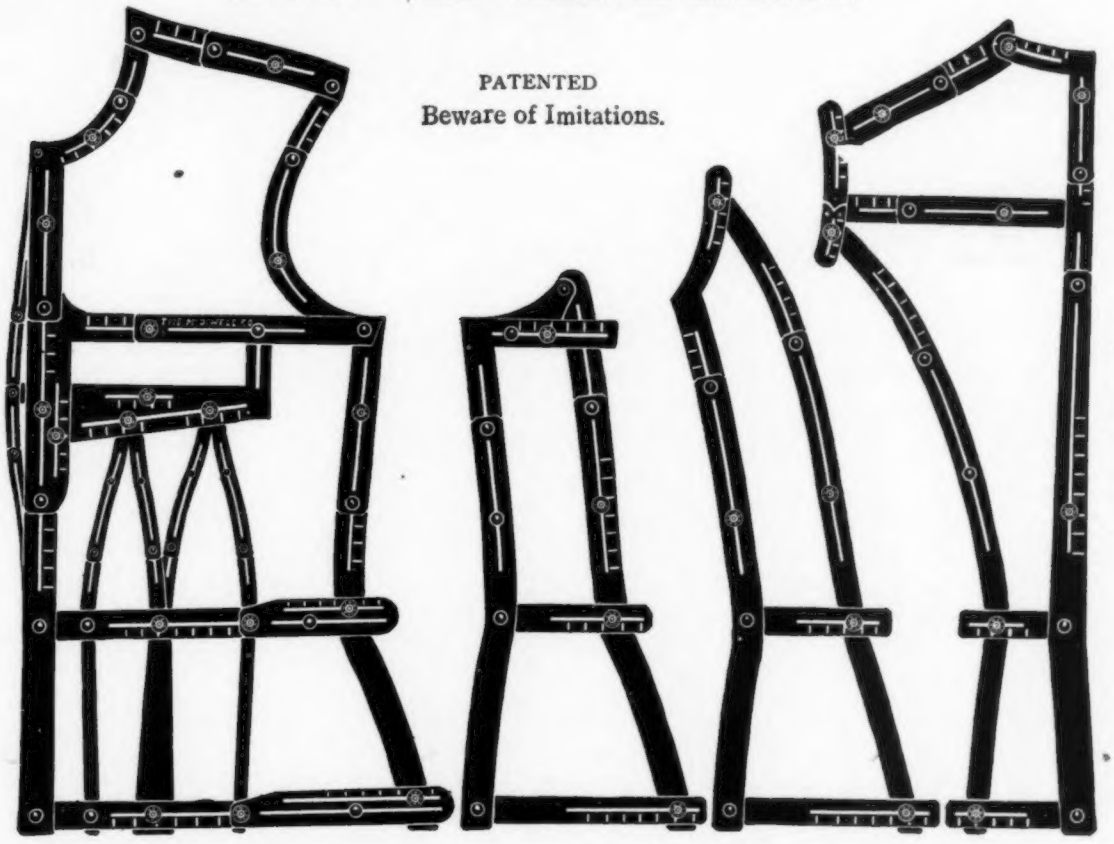
THE BEST IN THE WORLD. **MAKES YOU AN EXPERT.**

THIS DRAFTING MACHINE IS SO SIMPLE THAT ANY ONE CAN LEARN TO USE IT FROM THE INSTRUCTION BOOK.

Improved McDowell Garment Drafting Machine.

HIGHEST AWARD WHEREVER EXHIBITED

PATENTED
Beware of Imitations.



The only Improvement on the Tailor's Square ever invented.

As useful an invention for drafting garments as the sewing machine is for putting them together.

NEVER DEFEATED IN ANY CONTEST. **ITS SUCCESS HAS NEVER BEEN EQUALLED.**

WHY NOT BE CONVINCED?

AN EXTRAORDINARY OFFER THAT NO AMBITIOUS DRESSMAKER WILL DECLINE.

Every day you are worried fitting your customers. This is absolutely useless, and, with your permission, **we will prevent it at once,** by letting you test a **Garment Drafting Machine** and complete outfit at your own home for **30 days free of charge.**

We do not touch your money unless you are satisfied, and order it sent to us. In other words, you have the use of the Drafting Machine and outfit at your own home for 30 days by merely paying Express charges. If dress-cutting and fitting annoy you hereafter, YOU ARE ALONE TO BLAME, for the Drafting Machine does everything claimed for it, or we would be foolish to make so extraordinary a proposition and run all the risk ourselves.

Is it not reasonable to suppose that you would willingly secure anything within your means that was certain to render your profession easier; prevent the worry and the annoyance incidental to dress-cutting and fitting, increase your skill and enable you to save four-fifths of your time; make money more rapidly than at present, and become at once superior to all competitors in your town and neighborhood in the art of dress making? Well, madam, we promise all these things, and prove the truth of our promises by letting you test the machine and outfit at your own home without paying us a single cent. Should you decide to keep it and do not find it superior to all methods of Dress Cutting, or if it does not do what we claim for it, we will return you your money, provided you return us the machine in good order within 30 days. This ought to satisfy you that it has superior merit.

WRITE

The McDowell Garment Drafting Machine Company,

General Office, 6 West 14th Street.

NEW YORK, U. S. A.

PATENTED. DEC. 5TH, 1899.

KABO BUST PERFECTORS

Used with or without corsets, erase every defect at the bust line of the figure and serve to make the fit of tailored gowns and jackets a delight to the eye.

Weight 4 to 5 ounces.

Coutil or Net, $1.00 Batiste, $1.50 Satin, $2.50

SIZES SAME AS CORSETS. OF ALL DRY GOODS OR CORSET STORES, OR

C. C. CO., 388 BROADWAY, NEW YORK.

Library of
TWO COPIES
OCT 19
Copyrigh